KNIGHT LETTER

The Lewis Carroll Society of North America

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On the cover: Bryan Talbot's hand-rendered pen-and-ink homage to John Tenniel's famous Jabberwock image, from *Alice in Sunderland*, © 2007 by Bryan Talbot.
See page 37.

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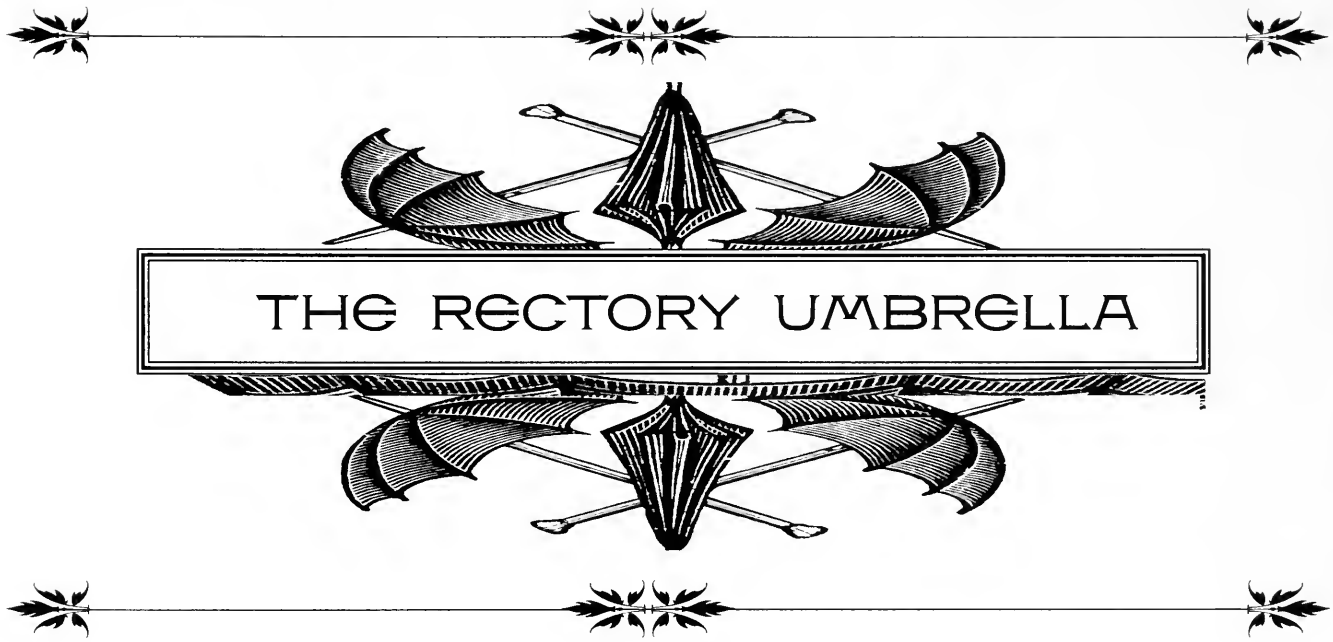
As the new Editor in Chief of the *Knight Letter*, let me defy the King of Hearts and begin at the ending (after all, the bowsprit does get mixed with the rudder sometimes) by extending my heartfelt thanks to Mark Burstein for over 12 years of dedicated service in this post. As you read this editorial, picture me lying on my fainting couch (and yes, we have one), fanning myself with the final set of revisions, trying vaguely to regain strength after my share of the labors in producing just this one issue. I don't know how Mark did this for all those years on top of his "other" life, but I doff my editor's visor to him. Happily, Mark and the gifted Andrew Ogus are still on board, overseeing design and production.

Having learned a few things from *my* other life (or rather, one of them), I have gathered around me a frabjous team of editors to share the joyful task of producing the *Knight Letter*. August and Clare Imholtz now jointly helm the Rectory Umbrella section, and Sarah Adams has taken on that octopus of content known as Mischmasch. And we still look to Devra Kunin and Matt Demakos when we need attention to stylistic detail, and to Desne Ahlers for final proofreading. In addition, based on survey feedback received so far (yes, I really did read every word of every survey submitted and will continue to do so), I have asked Joel Birenbaum to join our merry crew as editor of a new section on collecting and collectibles. And Clare's new column with member news and information also debuts in these pages. Our hope is that these new sections will provide you with even more reading enjoyment, and an even broader understanding and appreciation of the many ways our members celebrate the life and works of Charles Lutwidge Dodgson. With this exceptional crew on deck, what, you might ask, do *I* do? Tingle my bell, mostly, while occasionally shouting out helpful instructions like "Feather! Feather!", "Less Bread! More Taxes!", and "Off With Their Asterisks!" You've no idea how tiring it is.

So what's *in* this issue? August's masterful recap of our delightful Spring meeting, the next installment of Victoria Sears Goldman's examination of Alice's illustrators, a print version of Amirouche Moktefi's fine lecture about critical perspectives on Carroll's logic, the new sections mentioned above, and—I'm overcome again, and must refer you to the Table of Contents. Set sail, noble reader. And enjoy.

ANDREW SELLON



Carroll at Columbia

Third Time's a Charmer

AUGUST A. IMHOLTZ, JR.

Columbia University's Butler Library is the massive colonnaded brick fortress of a building that faces the smaller Greek revival Low Memorial Library across the main quadrangle of the university, between 114th Street and 120th Street in the Morningside Heights neighborhood on New York's upper West Side. On entering the Butler Library, no matter how hard one listened, one could not hear even the faintest echo of the solemn voice of Nicholas Murray Butler awarding an honorary Doctor of Letters degree to Alice Liddell Hargreaves, since, you see, it happened 75 years ago, and the ceremony could not have been held in Butler, as it had not yet been built. It occurred in Low, with the accompanying public ceremony held in a now long-removed gymnasium. One scholar thinks Alice, the "real Alice in Wonderland," as the New York newspapers of that time referred to her, said she was pleased to receive the degree of Dodo of Letters—perhaps apocryphal, but nonetheless mischievously appropriate.

Through the generosity of Columbia's Vice President for Information Services and University Librarian, Dr. James Neal, and the kindness of Ms. Jennifer Lee, Director of Public Service Programs of the Rare Book and Manuscript Library, we were holding the Lewis Carroll Society of North America's second meeting at Columbia (the first was held on April 22, 1995, and, *mirabile dictu*, Andrew Sellon and Michael Patrick Hearn were two of the speakers that day). Alice's 1932 visit, of course, explains our subtitle. For this third Carrollian event, some 75 LCSNA members and guests gathered in the large first-floor lecture room at the east end of Butler on the pleasant spring morning of April 14th.

LCSNA President Andrew Sellon opened the meeting at 10:00 a.m. sharp. He thanked Columbia University for hosting our meeting and introduced Ms. Jennifer Lee, who welcomed us on behalf of Columbia University, Dr. Neal, and herself. Next, we were to see, courtesy of David Schaefer, the newsreel of Alice's arrival in New York 75 years ago aboard the *Berengaria*, but technical problems with the film's progress through the Columbia computer system delayed the screening of the wonderful newsreel until later in the program. David showed a slide of the Cunard Line's steamship *Berengaria* on the screen, followed by one of a first-class stateroom on that liner, with, as David noted, a life preserver hung over the back of the bed (a lingering consequence of the *Titanic* disaster, no doubt). David accompanied his images by reading bits from the accounts of this first and only visit of the "real Alice" to the United States from his essay "Alice's Adventures Overseas," which appeared in *Jabberwocky*, as the journal of the [British] Lewis Carroll Society used to be called, in Spring 1982.

To begin the day's formal talks, LCSNA Treasurer and Publications Director Francine Abeles introduced Amirouche Moktefi, a doctoral candidate

The Butler Library

at the Louis Pasteur University in Strasbourg, France. She noted his important new work on Lewis Carroll's logic. Many of us had thought W. W. Bartley had had the last word. Not quite, but since the text of Mr. Moktefi's lecture on Carroll's logical works and their critical reception over the years is printed elsewhere, in this issue of the *Knight Letter* we shall limit ourselves to a few observations.

In 1890, Carroll wrote that he had studied logic for at least 40 years, that is, back to his late adolescence. Mr. Moktefi noted that Carroll thought logical precision was very important even for writing sermons. *The Game of Logic* appeared in 1887 to mixed reviews—"how could this book appeal to children?" *Symbolic Logic, Part I* received better reviews, but was neglected by logicians. In the more recent period, Peter Geach criticized W. W. Bartley's edition of *Symbolic Logic, Parts I and II*, and Peter Alexander was even more critical of the philosophical acuteness of the books. Logicians and historians of logic have finally begun to give Carroll some long overdue recognition. In 1979, Edward Wakeling published a small booklet on Carroll's logic, and Sophie Marat in France also has addressed his logical contributions. But this was all by way of background to what Mr. Moktefi has been doing. He has not only examined Carroll's letters to mathematicians and logicians, but also visited the archives of those mathematicians and logicians, and in doing so discovered important new materials. For example, he unearthed three versions of the barbershop problem not collected by Bartley. He found Carroll's correspondence with Henry Sidgwick of Trinity College, Cambridge, in which Carroll asks who were the chief logicians at Cambridge to whom the barbershop problem should be sent. And then there is a previously little-known letter to an Italian mathematician, and so on, to more and more wonderful discoveries in this overlooked part of Carroll's life work.

Our second speaker was Bryan Talbot, who with his wife, Mary, had come from England to talk to us about his just released book, *Alice in Sunderland*, which he calls in its subtitle "An Entertainment." The book—and it is a massive eight-pound tome of more than 300 pages—is indeed a brilliant entertainment [see Andrew Sellon's review in this issue], and even more so, if that is possible, was Bryan's illuminatingly illustrated (how could it have been otherwise?) talk. He began by speaking a bit about his career writing and drawing underground comics, including his *Brainstorm Comix* of the 1970s and perhaps his best-known series, *The Adventures of Luther Arkwright*. Nine years ago Bryan moved to Sunderland, after his wife accepted a teaching position in sociolinguistics at the University of Sunderland, and he became interested in doing a work about Lewis Carroll—though exactly what that would be was not clear to him at that time.

Bryan soon found inspiration, however, for there are many myths and stories regarding Lewis Carroll's visits to Sunderland. It began, it seems, with a walrus. In Sunderland's Mowbray Park (just at the end of Bryan's street), one can see today a bronze statue of a walrus modeled after a stuffed walrus that Captain Joseph Wiggins had donated to the local museum and that, according to local legend, *might* have been seen by Carroll, and thus *might* have been an inspiration for the Walrus in *Through the Looking-Glass*. Bryan rightly noted that the only problem with this supposition is that the stuffed walrus was not donated to the

Amarouche Moktefi

museum until after the publication of *Looking-Glass*. Carroll was indeed, however, a frequent visitor to Sunderland, and the Liddells had connections there, too. For many years Carroll spent part of his long vacations with his cousins, the Wilcoxes, in Whitburn, near Sunderland. There "Jabberwocky," except for the first stanza, was conceived in an evening of family verse composition, or so the account goes.

Talbot's talk blended history—that of Carroll and the Liddell family on the one hand and England and Sunderland on the other—myth, of which there is more than enough to go around, and Talbot's appreciation and interpretation of the stuff of literature and legend. And, of course, all of this was wonderfully visually displayed, for (it must be said, for the few who have not already bought Bryan Talbot's *Alice in Sunderland*) it is a "graphic novel"—a term that in Talbot's case might best be described as a thinking man's comic book and more.

Bryan Talbot

What are the paths that Bryan Talbot follows in *Alice in Sunderland*? First you must understand that he is not only the narrator, but also a character who appears throughout the work. We first see him from the back as he approaches the Empire Theatre, where the montage of history, myth, literature, and biography will play out, much like Alice before the looking-glass, and at the end of the story we see him facing us as he walks away from what he has experienced. Over all, it's a nice conceit.

Here are some tidbits. Beamish is the name of a village near Sunderland, and the hero Sir John, who slew the Sockburn Worm (a kind of British dragon of the North), was Lord Beamish. Moreover, the Liddell family for a time owned Beamish, the place, not the boy or hero. And that's why Humpty Dumpty never explained the word "beamish" to Alice. She knew it already! And another bit: the "nickname Mackems for Sunderland folk dates from the days of shipbuilding. In the accent and spelling used by Carroll in *Sylvie and Bruno* the phrase is: "There's those who mak'em and those who tak'em.'" And a prelude: "Here on the beach in 1855, a year before he meets Alice, Carroll sketches Frederica Liddell, who's staying at nearby Whitburn Hall. He tells stories to her, her sister Gertrude, and Alice's other Liddell cousins, stories that are most likely later woven into the tapestry of Wonderland." And with a grain of salt or sand: "On one of [Carroll's] customary walks from his Whitburn cousins' house to Sunderland, Carroll is said to meet a carpenter. They sit and talk, giving rise to the reputation of this place as the Walrus and the Carpenter Beach." And another observation: "Tenniel's carpenter wears the typical box-like paper hat worn by Sunderland carpenters to keep sawdust out of their hair."

Sunderland goes far beyond Carroll, however. Also appearing in Talbot's talk were (to give just a sense of the connections to Sunderland he covered): Henry V, the Venerable Bede, the Hartlepool Monkey, Hogarth, the Lambton Worm, and even the Bayeux Tapestry (the first British comic strip, and it's actually an embroidery, not a tapestry). While *Sunderland* is a continuous pastiche of comic book styles, most of the pages are more computer-assisted full-page collages than traditional graphic novel panels. Well, you just *have* to read it to believe it.

After an enjoyable if somewhat loud and chaotic lunch in the nearby Duchess's kitchen, actually a nice little Greek restaurant called the Symposium, with several long tables just like the one at the Hatter's cottage, we walked back to Butler for our afternoon session. Before the speakers took their place at the head of the lecture room, we did get to see, some of us for

Michael Parick Hearn and Selwyn H. Goodacre

the first time, the charming 1932 newsreel of Alice landing in New York.

We then heard two very distinguished annotators, Michael Patrick Hearn and Selwyn H. Goodacre, speaking on the topic "Tell Me Where Is Fancy Bred? How Annotators Find the Reality Beneath the Fiction." A good title, that, playing as it did on Shakespeare's line and following fittingly on Talbot's vivid demonstration of what bred fancy really can be.

Michael Patrick Hearn began by speaking about his current project to produce an annotated edition of Edgar Allan Poe and proceeded to recount how he got into the annotation business, what he has done, and how he went about doing it. As with many things in the little world of our society, Martin Gardner was a principal, if not prime, cause. Clarkson Potter, publisher of *The Annotated Alice*, had asked Martin Gardner to write an annotated *Wizard of Oz*, but Gardner, since he knew little about the legion of sequels that work spawned, declined. Mr. Hearn visited Gardner at his home on Euclid Avenue in Hastings on Hudson to talk about the proposed book. Gardner lent Hearn his own copy of *Oz*, which of course already contained some annotations. The next step was to persuade Clarkson Potter to undertake an annotated work by a still very young Mr. Hearn, which, through his charm and the merit of the case, he was able to do. An interesting point we learned was that Baum's wife was a friend of Elizabeth Cady Stanton and a participant in the rising movement for women's rights—which seems very appropriate for the wife of the creator of Dorothy. *The Annotated Wizard of Oz* appeared in 1971 and was reissued in 2000.

The next work Hearn discussed was *The Annotated Christmas Carol* (1977 and 2003). After the usual thorough research, conducted this time in London, he was able to ensure, with the support of his editor Robert Weil at Norton—a man who has for a long time also edited Martin Gardner's best-known works—that Dickens' public reading text was included in the volume, together with the text of the first published edition. Hearn followed that some years later with *The Annotated Huckleberry Finn* (2001). To write that book he had to immerse himself in state slavery statutes, the geography of the Mississippi River and the settlements along it, the language and slang of the 1840s, and much else.

As an annotator, Hearn never explains words that could be found in a good dictionary, though additional senses might be another matter. He tries to make the text come alive to readers who do not always have the background the author—be it Baum, Twain, or Dickens—simply presumed. A famous contemporary Southern author supposedly commented that only someone from Mars or Brooklyn Heights would need *The Annotated Huckleberry Finn*. Everyone who heard Michael Patrick Hearn explain his craft would disagree, and rightly so.

Dr. Selwyn H. Goodacre began by conveying most courteous greetings from the British Lewis Carroll Society before delivering his lecture, a typically Goodacrean (which is to say thorough, insightful, and amusing) review of the history of annotations, some previously unknown to most collectors, of the *Alice* books. School readers seemed a good place to start. Appleton published a school reader in 1878 with both excerpts from the text and questions for the pupils to ponder. For example: Can the word "wicked" really be applied to kittens? Macmillan published a reader in 1895 with definitions of words such as "flamingo" and "griffin," discussion of how the latter may be spelled, and the like. In neither Carroll's diaries nor his letters (to Macmillan or anyone) is there a reference to this reader. Austin Dobson's prefatory poem, that is, his proem (1907 edition, illustrated by Arthur Rackham), in its verse explica-

From Alice in Sunderland

tions offers another form of commentary on *Alice*. In a 1932 reader, one finds further questions for the students: Why doesn't Alice say anything after falling off the roof? Do some of the chapter titles function like puns? Alphonso Gardner, an author or editor to us unknown, offers two pages of notes on meaning, including definitions of some of the harder words such as "comfits" and "pretext." Herbert Strong, in 1920, added the first full introduction to *Alice's Adventures in Wonderland*, though it's mostly biographical material with little textual analysis. Alexander Woollcott's often reprinted introduction in the 1924 Boni and Liveright omnibus volume struggles with Dodgson's personality, but again little textual analysis is offered. In 1931, Richard Herrick provided a new introduction in the Dial Press *Collected Works*. Then there followed the Limited Edition Club's edition, with a somewhat interpretative introductory essay by Henry Seidel Canby. Eleanor Roosevelt, who was not primarily a literary critic, wrote a three-page introduction for the National Home Library edition in 1932, and nine years later Kathleen Norris provided a lyrical introduction to *Alice* in the Book League of America edition.

Eleanor Graham offered a kind of "summary of the tale as told" in her essay for the 1946 Puffin edition. By the late 1950s, much had been written about the origin of the *Alice* books, their complexity, and structure, but much remained to be said, and a good deal of it was said by Martin Gardner in his seminal *The Annotated Alice* (New York: Clarkson N. Potter, 1960). In his introduction, Gardner addresses the strangeness of annotating a children's book.

> Let it be said at once that there is something preposterous about an annotated *Alice*. Writing in 1932, on the hundred-year anniversary of Lewis Carroll's birth, Gilbert K. Chesterton voiced his 'dreadful fear' that Alice's story had already fallen under the heavy hands of the scholars and was becoming 'cold and monumental like a classic tomb.'...There is much to be said for Chesterton's plea not to take *Alice* too seriously. But no joke is funny unless you see the point of it, and sometimes a point has to be explained. In the case of *Alice* we are dealing with a very curious, complicated kind of nonsense, written for British readers of another century, and we need to know a great many things that are not part of the text if we wish to capture its full wit and flavor. It is even worse than that, for some of Carroll's jokes could be understood only by residents of Oxford, and other jokes, still more private, could be understood only by the lovely daughters of Dean Liddell.

The Annotated Alice changed the literary landscape, not only for Carroll studies, by offering them a legitimacy previously lacking in the academic world, but also for the general reader of whatever age, by making clear to us in the second half of the twentieth century what was clear to all readers of Carroll's time, as well as the more recondite allusions that might have escaped even some of his contemporaries. Such was the success of the many times reprinted book that Martin Gardner brought out *More Annotated Alice* in 1990 and the "Definitive Edition" in 2000. Should we ever get to heaven, we would probably find the final, heavenly edition of the *Annotated Alice*.

But back to the chronological course of introductory essays. Roger Lancelyn Green's efforts in the Dent edition were not representative of his best work, but his 1962 Oxford World's Classic edition, with 24 pages of notes, is quite solid. Horace Gregory in the Signet 1960 edition, while making some good points,

also offers a bit of a psychological portrait. Woodward Wyatt offered a short introduction (we did not quite catch where Wyatt wrote). Donald Rackin edited a compilation of analytical essays in 1969, and for the truly quirky, one cannot find a more extreme example of Procrustean analysis than Dr. Abraham Ettelson's 1966 *Through the Looking-Glass Decoded* and his equally creative 1971 *Alice in Wonderland: The Secret Language of Lewis Carroll Revealed.* Thomas Fensch gave a psychedelic interpretation to Alice and her world in *Alice in Acidland* (1970), while, at the opposite extreme, Peter Heath wrote a charmingly learned commentary called *The Philosopher's Alice* (1974). Penelope Lively's introduction in the 1993 Everyman is quite serviceable. The best brief introduction, however, for a sense of what the *Alice* books really are, in Dr. Goodacre's opinion, is Morton Cohen's 15-page introduction in the 1981 Bantam Classic. Skipping over a few more of the well-known essayists and interpreters, Dr. Goodacre mentioned appreciatively Hugh Haughton's interpretive essay in the recent Penguin edition. As for James Kincaid's annotations to the *Pennyroyal Alice* (for which Dr. Goodacre edited the text), he referred us to Kincaid's typically provocatively titled essay, "Confessions of a Corrupt Annotator," which was printed in the Spring 1982 issue of *Jabberwocky.*

The best real preparation for the annotator must be a traditional close reading of the text. Everything else is, however delightful, a secondary treat, and it is precisely such a close reading that we hope we shall someday receive from Dr. Selwyn H. Goodacre.

Following an entertaining and enlightening question and answer session with both Michael Patrick Hearn and Dr. Goodacre, President Andrew Sellon thanked all our speakers once more and then turned the lights down for a screening of the famous (or infamous) 1985 feature film, Dennis Potter's *Dreamchild,* which is, appropriately, about the real Alice's visit to Columbia to accept her honorary degree for being Carroll's muse. Of the *many* liberties taken by *Dreamchild*'s director, the actual words of Nicholas Murray Butler, which could no longer be heard echoing through the campus, were omitted from the film, and so here they are as an appropriate conclusion to this meeting account:

> Alice Pleasance Hargreaves, descendant of John of Gaunt, time-honored Lancaster, daughter of that distinguished Oxford scholar whose fame will last until English-speaking men cease to study the Greek language and its immortal literature; awakening with her girlhood's charm the ingenious fancy of a mathematician familiar with imaginary quantities, stirring him to reveal his complete understanding of the heart of a child as well as the mind of a man. To create imaginary figures and happenings in a language all his own, making odd phrases and faces to live on pages which will adorn the literature of the English tongue, time without end, and which are as charming as quizzical, and as amusing as fascinating; thereby building a lasting bridge from childhood of yesterday to the children of countless tomorrows—you as the moving cause, Aristotle's "final cause" of that truly noteworthy contribution to English Literature, I gladly admit you to the degree of Doctor of Letters in this University.

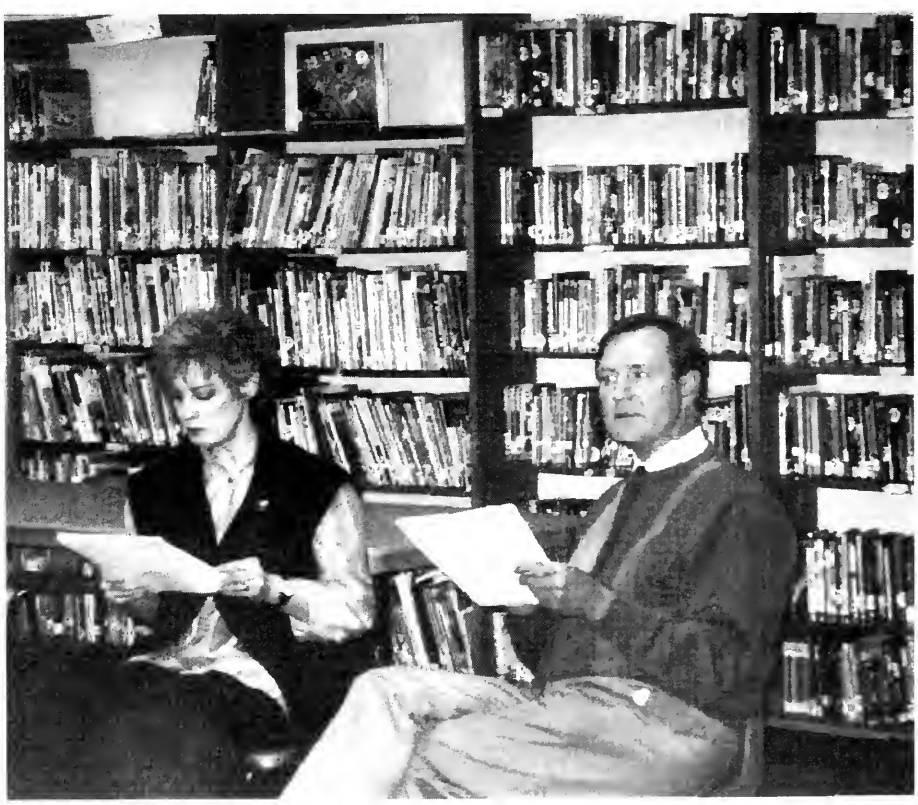
SPRING 2007 READING

ELLIE SCHAEFER-SALINS

The Spring 2007 Maxine Schaefer Memorial Reading took place at Children's Village in Dobbs Ferry, New York, which is a residential school for boys who have been abused and cannot live with their families. About 20 boys aged 9 to 11 came to the reading. Ellie Schaefer-Salins introduced the actors and spoke a little about the Society and Lewis Carroll and his books. Then Patt Griffin-Miller and our substitute reader, Selwyn Goodacre, read the Mad Tea Party chapter of *Alice's Adventures in Wonderland.*

The boys were fascinated with the accent of our British member, Selwyn. After the reading they asked more questions about him and England than about Lewis Carroll. "Do you live in a castle in England? Are the roads small there? Have you met the Queen?" We explained how Lewis Carroll and Christ Church are connected to *Harry Potter* and asked if they knew that Hogwarts Dining Hall in the first *Harry Potter* movie was filmed where Lewis Carroll used to eat. The boys were thrilled with this connection. Many were also happy with the free *Alice* books that were given out. One boy commented that he will be the only boy in his residence with a book with gold pages!

Thank you to Children's Village for their wonderful hospitality during the reading. Thank you to Society members Patt Griffin and Selwyn Goodacre for being wonderful readers. And we greatly appreciate that Janet Goodacre, Cindy Watter, David and Mary Schaefer, Julia Blumenthal, Mary Blumenthal-Lane, and Ellie and Ken Salins attended the reading. The Maxine Schaefer Memorial Reading has been a part of Lewis Carroll Society of North America meetings for 10 years now, and has given over 800 books to children since its inception.

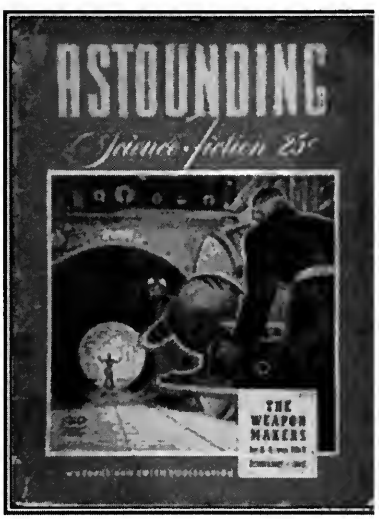


A Mad Tea Party Reading

Speaking of Things Flimsy and Miserable

BYRON SEWELL

Director Robert Shaye's much-anticipated screen adaptation of Lewis Padgett's classic science fiction story "Mimsy Were the Borogoves" was released by New Line Cinema this March, curiously retitled *The Last Mimzy*. Why someone (perhaps screenplay writers Bruce Rubin and/or Toby Emmerich?) made the unfortunate decision to update the spelling of Carroll's famous nonsense word is anyone's guess.



Lewis Padgett is, of course, the pen name for the famous husband-and-wife team of Henry Kuttner and Catherine L. Moore. Their brillig mimsy collaborative effort first appeared in the February 1943 issue of the pulp magazine *Astounding Science Fiction* (Vol. XXX, No. 6). In their story, set in the distant future, humans have invented a time machine as well as devised educational toys to help their children learn non-Euclidean geometry and abstract algebra as a tool to expand their minds and mental capabilities. Some of these toys are sent back into the past via the time machine, where they are discovered by none other than our famous Alice, who uses them to write "Jabberwocky" (and we thought some ancient Anglo-Saxon wrote it!), which provides a formula by which one can travel through bizarre alternate realities. In Shaye's cinematic version, the toys are found by a modern suburban brother and sister, and Mimzy, a stuffed toy white rabbit, is one of their teachers. As an aside, you might be interested to know that even a battered and rapidly deteriorating copy of this classic pulp (very acidic paper) commands a price of $30 in today's overheated market.

If you happen to be in the fringe group interested in science fiction with Carrollian allusions, you might like to know that the story soon made an appearance in an anthology, *A Treasury of Science Fiction* (Berkley Books, 1948), edited by Groff Conklin (reprinted by Bonanza Books in 1980). Other appearances in anthologies include (a) *The Science Fiction Hall of Fame, Vol. 1*, edited by Robert Silverberg (Doubleday, 1970), (b) *The Best of Henry Kuttner*, with an introduction by Ray Bradbury (Ballantine, 1975), (c) *Isaac Asimov Presents the Great Science Fiction Stories: 5 (1943)*, edited by Isaac Asimov and Martin H. Greenberg (DAW Books, 1981), (d) *The Ascent of Wonder: The Evolution of Hard SF*, edited by David G. Hartwell and Kathryn Cramer, with an introduction by Gregory Benford (Tom Doherty Associates, 1994; U.K.: Orbis, 1994; TOR, 1997), and (e) *Two-Handed Engine* (Centipede Press, 2005), which purportedly reprints all of Kuttner's works in an edition limited to 300 copies.

Of possible interest to those of you who are on the fringe of the fringe, William Shatner (a.k.a. Captain Kirk) reads "Mimsy Were the Borogoves" on a Caedmon vinyl LP issued in 1976. Even stranger, Brian K. Vaughn wrote an episode for *Batman Detective Comics* (DC Comics, No. 787, December 2003) entitled "Mimsy Were the Borogoves," which is replete with Carrollian references. In this story the Mad Hatter injects a serum into his psychiatrist, transforming him into a Jabberwock![1]

Another related mathematical curiosity is a tongue-in-cheek article by Carol Lewis (a pseudonym?) entitled "Lemmawocky" that appeared in *Manifold-13*, the Winter 1972–73 issue of a mathematical magazine published at the University of Warwick, Coventry, U.K. Lewis claims to have deciphered "Jabberwocky"s' famous nonsense words and discovered a mathematical theorem (Humpty Dumpty having evidently missed it). The famous refrain, "'Twas brillig...." is interpreted as (and I quote): "A structurally stable dynamical system in the plane has finitely many singularities, and the limit sets of the trajectories are closed orbits of singularities." The entire article can be viewed online at http://www.jaworski.co.uk/m13/13_lemmawocky.html.

[The Last Mimzy *DVD release contains a featurette with commentary by our own Mark Burstein.—Ed.*]

[1] See *Pictures and Conversations: Lewis Carroll in the Comics*. Austin, TX: Ivory Door, No. 43, 2005. Entry No. SD6000.

Logical Writings by (and about) Lewis Carroll

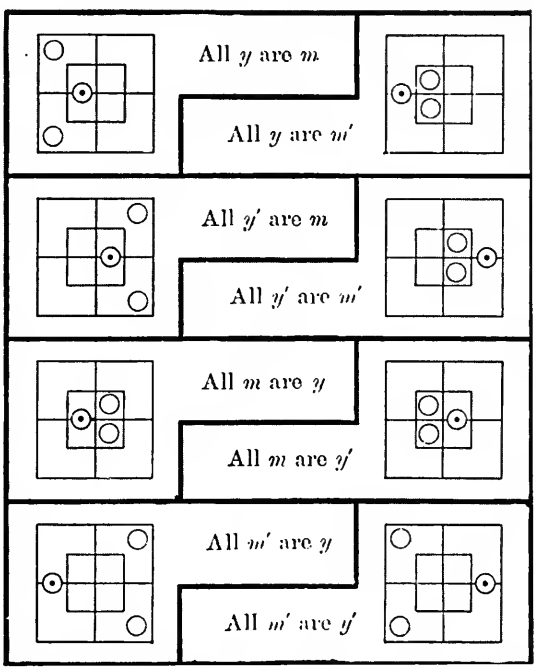
AMIROUCHE MOKTEFI

Though Lewis Carroll's publications in logic appeared late in his life, his interest in logic was nearly lifelong. In a letter dated 29 December 1891, and written to (and later published by) his nephew Stuart Dodgson Collingwood, he wrote that his interest in logic was forty years old:

> At present, when you try to give *reasons*, you are in considerable danger of propounding fallacies. Instances occur in this little essay of yours; and I hope it won't offend your *amour propre* very much, if an old uncle, who has studied Logic for forty years, makes a few remarks on it.[1]

Carroll's 1855 diary entries confirm this early interest in logic. Surely, logic was not yet his main interest, but it was probably never completely absent, as shown by the numerous logical references in his diaries and letters, and in his other literary and mathematical works. Nonetheless, Lewis Carroll's fame among today's logicians is essentially due to his fictional works, particularly the two *Alice* tales, and not his logic textbooks. The view that without his mathematical and logical avocation, Carroll's *Alice* tales would have been much less inventive is largely accepted.[2] However, there is a tendency in some commentaries to overestimate the books' logical (and more widely, mathematical and philosophical) qualities. It has even been suggested that *Alice* was a treatise of logic, and that Lewis Carroll, by writing it, wanted to provide lessons in correct reasoning to his child readers. It seems more likely that, on the contrary, the success of the *Alice* books is partly due to the lack of a moral. Bertrand Russell's comment on the *Alice* books in a radio program confirms this viewpoint: "When I was young, it was the only children's book that hadn't got a moral. We all got very tired of the morals in books."[3]

TABLE VIII.



Representation of Propositions from Symbolic Logic Part I

Lewis Carroll's early logical avocation is also attested to in his mathematical writings, where he gave particular importance to the logical structure of the arguments. His work on geometry, for instance, led him to study and discuss the validity of arguments, and in fact, many of the concepts he later introduces in his works of logic already appear in his geometry books. There are other connections needed to understand Lewis Carroll's interest in logic. He insisted in many of his letters on the importance of logical argumentation in sermons and religious thought.[4] Later, he planned to publish a book on religious matters from a logical viewpoint.[5] Unfortunately, the book never appeared. The same concern for correct reasoning appears in his contributions to public debates, such as the debate on vaccination.

Lewis Carroll's Logical Writings

When Lewis Carroll grew older, he focused solely on logic. On 29 March 1885, he made a list of his "literary projects" and included "A symbolical logic, treated by my algebraic method."[6] The idea of writing his first logic textbook, entitled *The Game of Logic*, occurred to him in 1886, as recorded in his 24 July diary entry:

> The idea occurred to me this morning of beginning my 'logic' publication, not with 'Book I' of the full work 'Logic for Ladies' but with a small pamphlet and a cardboard diagram, to be called *The Game of Logic*. I have during the day written most of the pamphlet.[7]

The Game of Logic appeared the same year. However, since Lewis Carroll was not satisfied with the printing quality, he condemned this edition, and a new one appeared the next year.[8] It is essentially a game whereby, thanks to a board and counters, the players could find it amusing to draw conclusions from a set of premises. In order to make his game accessible to a large public, Lewis Carroll took special care when writing it. But even more than a game, the book was conceived as a way to popularize logic, and Carroll thought it could be a source of instruction, too.

Ten years after the publication of *The Game of Logic*, Lewis Carroll published his second book on the subject, entitled *Symbolic Logic*. Four editions of this first part of *Symbolic Logic* were published within a year. In his successive prefaces and introductions, Carroll insisted on the importance of logic as both a source of instruction and a mental recreation. Carroll was still working on Parts II and III of *Symbolic Logic*, planned to be subtitled "advanced" and "transcendental," when he died in January 1898. In a letter to his sister Louisa, dated 28 September 1896, he expressed the importance he gave to these sequels, which he considered as a "work for *God*." He even abandoned other projects in order to work on the logic books first.[9] Unfortunately, Carroll died before completing that promising work. It was only in 1977 that the American philosopher W. W. Bartley III published large surviving fragments of the second part of *Symbolic Logic*. Bartley's book, which also reproduces Part I, contains the galley proofs he discovered, and many other manuscripts, notes, and letters on logical matters. However, in spite of the high quality of Bartley's editing, Carroll scholars and historians of logic must always keep in mind, when using the book, that it is not a definitive edition and is not exactly as Carroll would have published it, but is rather a collection of Carroll's surviving logical papers.

In addition to his textbooks and various pamphlets and circulars, Carroll made some logic contributions to periodicals on the problem of hypotheticals. The best known are his two articles in the philosophical review *Mind*: "A Logical Paradox" (1894) and particularly "What the Tortoise Said to Achilles" (1895). Both have been widely reprinted, commented on, and discussed by logicians and philosophers all throughout the twentieth century. They are generally considered Carroll's best contributions to logic.

Lewis Carroll's Logical reputation

It seems that Lewis Carroll's contemporaries felt uneasy with Carroll's logical writings and their style. An anonymous review published in *The Literary World* is very instructive on the difficulty of understanding *The Game of Logic* as it swings between seriousness and fun. Its author compares Lewis Carroll to Dickens' *Dr. Blimber*! He asks how such a book (on such a subject) could interest children:

> We confess to having spent some minutes in trying to make out just how children are to be persuaded to enjoy Mr. Lewis Carroll's new book, *The Game of Logic*, with its accompanying diagrams and red and grey wafers [...] We seem to see some pale little Dombey junior bending a puzzled brow over the book, and trying to convince himself that it is fun and a game, and not hard work under a thin disguise; but a sturdy boy, not of the little Paul order and not educated by Dr. Blimber, would, we are inclined to think, spurn *The Game of Logic* as a stupid sham, black rabbits, greedy rabbits, pink pigs, and all, and clamor for some play that is really play, or else some study that is really study, on the principle that two things, each good in itself, often make when mixed a third thing which is neither good nor desirable.[10]

This reviewer's difficulty in accepting Carroll's method may explain the overall mixed reception of *The Game of Logic* by its reviewers. *Symbolic Logic Part I* seems to have been better received. An anonymous review in the *Educational Times* described it as "a *tour de force* of originality, throwing light on its subject from fresh angles."[11] However, it attracted only limited attention from logicians. It was appreciated mostly for its humorous examples, which were widely reprinted, adapted, and imitated in modern logical manuals. Its scientific content, elementary as Lewis Carroll himself acknowledged it to be, drew little attention, despite the fact that it contained many interesting inventions.

When Bartley published the second part of *Symbolic Logic*, he claimed in his introduction (and in the various articles he published prior to the publication of the book) a higher place for Lewis Carroll among logicians. But his enthusiasm was not shared by all his reviewers. Peter Alexander, for instance, wrote:

> It is not the fault of the Editor, who deserves our thanks, that this book is likely to disappoint the Carroll addicts, among whom I count myself, who have an interest in logic. It reveals Carroll as less inventive, less able to profit from the available literature and less philosophically acute than the 'Alice' books lead one to expect.[12]

Ivor Grattan-Guinness was more positive:

> Lewis Carroll subtitled *Symbolic Logic* 'A fascinating mental recreation for the young'. I trust that this edition will help stimulate a long overdue re-appraisal of Carroll as a logician suitable for the attention of the adults, and not just as a puzzle-setter for juvenile minds.[13]

This mixed reception shows again the difficulty of understanding Carroll's works and partly explains his reputation as a "logician for children" with both logicians and Carroll scholars. In effect, it is generally assumed that he was an "unconscious" logician, that he considered logic as a game, and that he intended his work for children. It is clear that these generally received ideas impede an objective understanding and a correct appreciation of Lewis Carroll's work as a logician.

There is still much to be done to understand fully Lewis Carroll's logic. Very few authors have given attention to Carroll's writings in this field (except the *Mind* papers). R. B. Braithwaite, Edward Wakeling, and George Englebretsen are among them. More recently, Francine Abeles published two important papers in the leading journal *History and Philosophy of Logic*, which have attracted new interest in Carroll's logic.[14] It is hoped that this will lead to more collaboration between historians of logic and Carroll scholars, which in turn will permit a better understanding of the place of Carroll's work in the history of logic. The following concrete example, about the Achilles and Tortoise dialogue, shows how such collaboration would have prevented some misunderstandings.

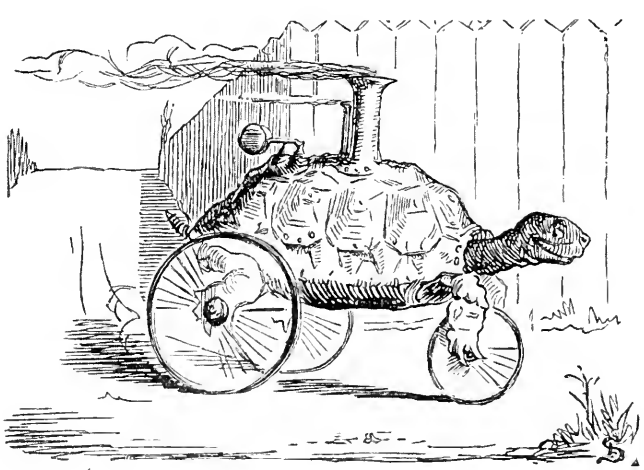
A Concrete Example: Achilles and the Tortoise

Lewis Carroll published his Achilles and Tortoise dialogue in the journal of philosophy *Mind*. While it has been widely reprinted, discussed, and correctly referred to by twentieth-century logicians and philosophers, this text has long been catalogued mistakenly by Carroll scholars. The *Lewis Carroll Handbook*, for instance, says that the text was printed presumably in December 1894. But there was no *Mind* issue in December! And despite Selwyn Goodacre's corrective note,[15] the error still appears in some recent works. The confusion is due to Carroll himself, who printed a copy of the text with the inscription "Reprinted from *Mind* for December, 1894." However a simple look at *Mind* shows that it appeared in 1895. This widespread misunderstanding about the publication date of Carroll's Achilles and the Tortoise dialogue among Carroll scholars is "balanced" by the widespread belief among logicians and historians of logic that Carroll didn't intend his texts to have a single interpretation and that he himself ignored the exact meaning of his texts, and was not fully conscious of their importance. Braithwaite wrote that "[i]n both these papers in *Mind* Lewis Carroll was ploughing deeper than he knew. His mind was permeated by an admirable logic which he was unable to bring to full consciousness and explicit criticism."[16] J. F. Thomson wondered whether Carroll intended the Achilles and the Tortoise dialogue to have any moral:

> The extreme eccentricity of the behaviour of both of the characters may well make us wonder whether Lewis Carroll knew what he was up to in writing the story. Certainly it cannot be merely taken for granted that he intended to advance some moderately clear thesis or theses about inference but chose to do so in a veiled and cryptic way. It is just as likely that the story is the expression of perplexity by someone who was not able to make clear to himself just why he was perplexed.[17]

However, a close look at Carroll's private papers, a task that no historian of logic except Bartley and Abeles has undertaken, shows that Carroll was seriously working on a theory of hypotheticals during the 1890s, and even if that remained a work in progress, his two *Mind* papers were surely neither "unconscious" writings nor jokes. They resulted largely from this work and from the correspondence he, in parallel, privately maintained with many contemporary logicians, to whom he sent copies of his problems and evaluated their answers. His diary for 1894 shows that he paid particular attention to the problem of hypotheticals during that year, during which both *Mind* papers were written. Thus, they are parts or steps of a methodical and conscious search for a theory of hypotheticals.

This example shows the necessity of using both published and unpublished writings in order to write a more efficient history of Carroll's interest and work in logic. The recent publication of Lewis Carroll's unabridged diaries by the Lewis Carroll Society (U.K.) and the forthcoming publication of Carroll's logic pamphlets by the Lewis Carroll Society of North America are surely excellent steps in that direction. It is hoped that Carroll's mathematical and logical letters will also be published someday.



Lewis Carroll's Logical Correspondence

Cohen and Green's two volumes of Carroll's letters contain some interesting letters on mathematics and logic. However, they are too few to be representative of Carroll's correspondence with his contemporary colleagues. Carroll's correspondence with his publisher Macmillan also includes some interesting letters on the matter. See, for example, the letter to Macmillan dated 19 October 1895, where one finds an explicit evaluation of the state of logic at that time:

> [T]his book [*Symbolic Logic*] is *not* offered as a 'school book.' In the present state of logical teaching, it has *no* chance of being 'adopted' as 'a school book,' as it would be of no use in helping its readers to answer papers on the Formal Logic, which is the only kind taught in Schools and Universities. It teaches the real *principles* of Logic, and it enables its readers to arrive at *conclusions* more quickly and easily than Formal Logic, but it does *not* enable any one to answer questions in the form at present demanded. I have no doubt that Symbolic Logic (not necessarily *my* particular method, but *some* such method) will, *some* day, supersede Formal Logic, as it is immensely superior to it: but there are no signs, as yet, of such a revolution.[18]

This letter shows that Carroll was conscious that his logic was different from the formal logic that was still taught in British schools and universities (that is, traditional Aristotelian logic). Symbolic logic is the logic that John Venn, for instance, worked on (that is, the new Boolean logic).

Though the published volumes of Carroll's letters contain interesting items on his growing interest in logic, the letters with proper logic content are to be found elsewhere. Bartley published many of them in his edition of the second part of Carroll's *Symbolic Logic*. Many, however, are still unpublished, and more sadly, unknown.

A Concrete Example: the Barber-Shop Problem

The barber-shop controversy offers a good concrete example. It is known that the barber-shop problem, published by Carroll in *Mind* in 1894, reports a debate that opposed Carroll to John Cook Wilson, Wykeham Professor of Logic at Oxford. The dispute, which began around 1892 and culminated in 1894, was very passionate, as one can see through Carroll's numerous entries in his journal. Carroll wrote successive versions of the problem (Bartley published eight versions, but there are many others), and sent them to many of Britain's leading logicians, collected their answers, compared them, and responded. The contradictory responses that Carroll collected from his "logical friends," as he called them, encouraged him to write a new version of the problem on 3 May 1894 and to send it to the journal *Mind* for publication. In a note annexed to the problem, he explains:

> The paradox, of which the foregoing paper is an ornamental presentment, is, I have reason to believe, a very real difficulty in the Theory of Hypotheticals. The disputed point has been for some time under discussion by several practised logicians, to whom I have submitted it; and the various and conflicting opinions, which my correspondence with them has elicited, convince me that the subject needs further consideration, in order that logical teachers and writers may come to some agreement as to what Hypotheticals *are*, and how they ought to be treated.[19]

Venn, in his own *Symbolic Logic* (1894), described the barber-shop problem as a problem that "recently circulated, for comparison of opinions, amongst logicians. As the proposer is, to the general reader, better known in a very different branch of literature, I will call it Alice's problem."[20] And in the preface of the book, Venn added, "the problem referred to on p. 442 has been since discussed by its proposer, in the last number of *Mind*."[21] Note that neither Carroll's real name nor his pseudonym is mentioned. Maybe Venn was perturbed here by a Carroll letter which is still available in the library of Venn's College (Gonville and Caius) in Cambridge. In this letter, dated 11 August 1894, Carroll simply gives his permission to Venn to use the problem and include it in his new book, and then asks him not to reveal his real name in connection with his pseudonym. He wrote: "I shall be grateful if you will not mention to any one my real name, in connection with my pseudonym."[22] This is of course one more instance that shows Carroll's desire for anonymity.

There are some other recipients of the barber-shop problem in Cambridge. There are three letters from Carroll to Henry Sidgwick in the Trinity College library, together with a letter from Sidgwick to Carroll. Carroll's letters are interesting, for they suggest that they were his first contact with Cambridge logicians. In his first letter, dated 8 March 1894, Carroll asked Sidgwick for his opinion on an enclosed argument and apologized for the liberty he took as a "stranger" in addressing him. In his answer, dated 13 March 1894, Sidgwick gave his solution to the problem, but added that he was not professionally a logician. In his reply, Carroll explains that he found no professor of logic in Cambridge's Calendar and asked Sidgwick who was the "chief logician" there. This letter suggests that at the time, Carroll knew little about Venn and John Neville Keynes, Cambridge's major logicians. It is thus

possible, as is suggested by Venn's testimony above and by a note in Sidgwick's papers where Keynes discussed Carroll's problem, that it was Sidgwick and not Carroll himself who dispatched the barber-shop problem among Cambridge logicians.

Oxford logicians, too, discussed the barber-shop problem. Of course Carroll corresponded about it with John Cook Wilson. Cook Wilson's papers are now in the Bodleian Library at Oxford. There are more than forty letters from Carroll to Wilson (many but not all were already published by Bartley), together with some barely legible letters from Wilson to Carroll. The earliest Carroll letter is dated 5 June 1890, while the latest is dated 17 May 1897. In this abundant correspondence, the two men debated logical matters, and geometry and probability problems. There are curiously no surviving letters between 1892 and 1894. We know that they existed, for Wilson's posthumous editor quoted some of them in 1926.[23] Another Oxford logician with whom Carroll corresponded was Francis H. Bradley. A draft of a letter Bradley intended to send to Carroll is included in a recently published collection of Bradley letters.[24] Lewis Carroll corresponded about the barber-shop problem with many other logicians, and it would be fascinating to collect all this correspondence to have a complete understanding of the debate and its development. Carroll's letters on the matter are dispersed around the world. In addition to Oxford and Cambridge and various private collections, one may add, for example, New York and Princeton, where some of the finest Carroll collections are located. In regard to the barber-shop problem, the Berol Collection (Fales Library, New York University) owns Carroll's letters to J. A. Stewart and to an unidentified "Professor," while the Parrish Collection (Princeton University) holds Carroll's letters to James Welton.

A Curiosity: Hugh MacColl Reading Lewis Carroll

There are also important contemporary letters referring to Carroll, although little is known about them. One of them is certainly worth noting. It was sent by the Scottish logician Hugh MacColl to Bertrand Russell on 17 May 1905. Hugh MacColl is today remembered as a leading logician, thanks to his work on modalities at the very beginning of the twentieth century. It is less known that MacColl, after some early works on logic from the 1860s to the 1880s, abandoned the study of that subject for about 13 years. In his letter to Russell, he explains that it was his reading of Lewis Carroll's *Symbolic Logic* that encouraged him to return to logical investigations after his long abstention:

> When, more than twenty-eight years ago, I discovered my Calculus of Limits [...], I regarded it at first as a purely mathematical system restricted to purely mathematical questions. [...] When I found that my method could be applied to purely logical questions unconnected with the integral calculus or with probability, I sent a second and a third paper to the *Mathematical Society*, which were both accepted, and also a paper to *Mind* (published January 1880). [...] I sent a fourth paper (in 1884) to the *Math. Soc.*, on the "Limits of Multiple Integrals", which was also accepted. This I thought would be my final contribution to logic or mathematics, and, for the next twelve or thirteen years, I devoted my leisure hours to general literature. Then a friend sent me Mr. Dodgson's ("Lewis Carroll's") *Symbolic Logic*, a perusal of which rekindled the old fire which I thought extinct. My articles since then

> I believe to be far more important from the point of view of general logic than my earlier ones; [...].[25]

In fact, MacColl wrote most of the reviews of Carroll's mathematical books for the journal *Athenaeum*. Although the *Athenaeum* reviews were published anonymously, fortunately there are copies of the journal owned by City University Library (London), on which the editor of the journal wrote the name of the author of each review. These marked copies show that it was Hugh MacColl who wrote the reviews of three successive editions of Carroll's *New Theory of Parallels*, the review of Carroll's *Pillow Problems*, and interestingly, the review of Carroll's *Symbolic Logic*. From MacColl's review of *A New Theory of Parallels* in 1891, one can see that he knew that Charles L. Dodgson and Lewis Carroll were the same person. His review concludes with the following advice: "We strongly recommend non-mathematicians as well as mathematicians to read [the author's] witty and ingenious 'curiosa' which (if their experience agrees with ours) they will find as entertaining as little Alice found the curiosa of Wonderland."[26]

The few examples introduced in this paper make it clear that the study of Carroll's mathematical and logical works is as important for the history of mathematics and logic as it is for a better understanding of Lewis Carroll's private and social lives. It is thus as important that we study Carroll's mathematical and logical writings as his literary fantasies.

[*This is a revised version of a talk given at the Lewis Carroll Society of North America meeting on 14 April 2007 at Columbia University, New York, and is based in part on research funded with grants from the Maison Française d'Oxford and The Friends of the Princeton University Library.*]

1 S. D. Collingwood, *The Life and Letters of Lewis Carroll (Rev. C. L. Dodgson)*, Detroit: Gale Research Company, 1967 (originally published in 1898), p. 299.

2 See, for example, Peter Alexander, "Logic and the Humour of Lewis Carroll," *Proceedings of the Leeds Philosophical and Literary Society, Literary and Historical Section*, vol. 6, part 1, January 1944, pp. 551–66.

3 Bertrand Russell, *A Fresh Look at Empiricism (1927–42)*, volume 10 of *The Complete Works of Bertrand Russell*, edited by John G. Slater with the assistance of Peter Köllner, London and New York: Routledge, 1996, pp. 522–23.

4 See, for example, Carroll's letter to his nephew in S. D. Collingwood, *The Life and Letters of Lewis Carroll (Rev. C. L. Dodgson)*, Detroit: Gale Research Company, 1967 (originally published in 1898), p. 301.

5 See his letter to his publisher in Morton N. Cohen and Anita Gandolfo (ed.), *Lewis Carroll and the House of Macmillan*, Cambridge, New York, Melbourne: Cambridge University Press, 1987, p. 319.

6 Edward Wakeling (ed.), *Lewis Carroll's Diaries*, vol. 8, Clifford, Herefordshire: Lewis Carroll Society, 2004, p. 180.

7 Ibid, p. 285.

8 See Clare Imholtz, "The History of Lewis Carroll's *The Game of Logic*," *The Papers of the Bibliographical Society of America*, vol. 97, no. 2, 2003, pp. 183–213.

9 Morton N. Cohen and Roger Lancelyn Green (ed.), *The Letters of Lewis Carroll*, 2 volumes, New York: Oxford University Press, 1979, p. 1100.

10 Anonymous, "Review of Lewis Carroll's *The Game of Logic*," *The Literary World*, 16 April 1887, p. 122.

11 Anonymous, "Review of Lewis Carroll's *Symbolic Logic*," *The Educational Times*, 1 July 1896, p. 316.

12 Peter Alexander, "Review of W. W. Bartley III's *Lewis Carroll's Symbolic Logic*," *The Philosophical Quarterly*, vol. 28, no. 113, October 1978, p. 350.

13 Ivor Grattan-Guinness, "Review of W. W. Bartley III's *Lewis Carroll's Symbolic Logic*," *Annals of Science*, vol. 36, no. 6, 1979, p. 653.

14 See Francine F. Abeles, "Lewis Carroll's Formal Logic," *History and Philosophy of Logic*, vol. 26, no. 1, February 2005, pp. 33–46; and "Lewis Carroll's Visual Logic", *History and Philosophy of Logic*, vol. 28, no. 1, February 2007, pp. 1–17.

15 Selwyn Goodacre, "Lewis Carroll's Contributions to *Mind*," *Jabberwocky: The Journal of the Lewis Carroll Society*, vol. 23, no. 1, Winter 1993/1994, pp. 10–11.

16 R. B. Braithwaite, "Lewis Carroll as Logician," *The Mathematical Gazette*, vol. 16, no. 219, July 1932, p. 176.

17 J. F. Thomson, "What Achilles Should Have Said to the Tortoise," *Ratio*, vol. 3, 1960, p. 99.

18 Morton N. Cohen and Anita Gandolfo (eds.), *Lewis Carroll and the House of Macmillan*, Cambridge, New York, Melbourne: Cambridge University Press, 1987, p. 323.

19 Lewis Carroll, "A Logical Paradox," *Mind*, vol. 3, no. 11, July 1894, p. 438.

20 John Venn, *Symbolic Logic*, 2nd edition, Bronx, New York: Chelsea, 1971 (originally published in 1894), p. 442.

21 Ibid, p. viii.

22 Charles L. Dodgson, *Letter to John Venn*, dated 11/08/ 1894, *The John Venn Collection*, Gonville and Caius College Library, Cambridge, UK, C. 26.

23 See John Cook Wilson, *Statement and Inference*, 2 volumes, edited from the MSS. by A. S. L. Farquharson, with an introduction by Mathieu Marion, Bristol, England: Thoemmes, 2002.

24 See Carol A. Keene (ed.), *F. H. Bradley. Selected Correspondence. June 1872–December 1904*, volume 4 of the *Collected Works of F. H. Bradley*, Bristol: Thoemmes, 1999.

25 Michael Astroh, Ivor Grattan-Guinness, and Stephen Read, "A Survey of the Life of Hugh MacColl (1837–1909)," *History and Philosophy of Logic*, vol. 22, 2001, pp. 93–94.

26 Hugh MacColl, "Review of C. L. Dodgson's *Curiosa Mathematica: A New Theory of Parallels*," *The Athenaeum*, no. 3328, 8 August 1891, p. 197.

EVOLUTION OF A DREAM-CHILD

IMAGES OF ALICE & CHANGING CONCEPTIONS OF CHILDHOOD

VICTORIA SEARS GOLDMAN

PART IV

THE MID-TWENTIETH CENTURY

Childhood from the mid-twentieth century onward was a far cry from the innocence and youthfulness cherished by both the Edwardians and the Victorians. World War II took the world's attention away from childhood, which was already becoming devalued after the First World War. By the late 1940s and early 1950s, "the romance with childhood was replaced by a love-affair with the adolescent or angry young man, a type much closer to the heart of modern Western culture, who represented what was turbulent and difficult, insecure and cynical, in sophisticated society."[1] Thus, those illustrators who took on the task of reinterpreting the *Alice* stories were confronted with the choice of whether to appropriate a Victorian-or-Edwardian Alice, or to update her for the mid-twentieth century.

Mervyn Peake's illustrated edition of 1946 and Walt Disney's 1951 film reveal the tension between nostalgic and modern attitudes toward childhood. Society at this time was unsure what it wanted to be. Focused more on the Cold War than on its young, it was uncertain about its attitudes toward children and adolescents—an ambiguity manifested in the antithetical images of Alice by Peake and Disney.

Mervyn Peake is considered by some to be the most successful post-Tenniel *Alice* illustrator. I suggest that Peake's drawings, particularly his Alice, are memorable because they "bring the stories into the twentieth century."[2] He did not attempt to capture an ideal that had disappeared at the end of the Edwardian era; rather, he created a precocious, sensual adolescent whom readers would recognize as a realistic contemporary, thus opening the door for the radical new interpretations of Alice by later illustrators.[3]

The differences between Peake's Alice and Tenniel's Alice are most apparent in the artists' differences in style. Tenniel's illustrations are flat and "hieratic," and consist of "leaden cross-hatching." His Alice is rigid and stoic, a "plangently Victorian miss."[4] Peake's style, on the other hand, is characterized by "fluidity of line . . . subtle interpenetrating of stippling and adumbration,"[5] soft outlines, and smooth cross-hatching. His Alice is sensual, wavy, and eroticized. In our first glimpse of Alice, we see her lying seductively in the grass, finger on her lips, with the "curve of her hip [acting] as an insinuating portal to the netherworld, and her eyes are dilated with dewy astonishment."[6] Malcolm Muggeridge, who wrote the forward to the 1946 edition, said that whereas Tenniel's Alice is "as self-assured, even as arrogant, as Queen Victoria," Peake's is a wholly modern "bit of a dead-end kid."[7] Indeed, Peake's Alice is no longer the innocently curious girl thrust into a strange world. She has become an adolescent who is unaware of her burgeoning sexuality, and who will likely emerge as a teenage siren in a few years after her Adventures. I envision Peake's *Wonderland* as the threshold between adolescent ignorance and sexual maturity, not that between childhood play and adult tea.

Graham Greene wrote to his friend Peake: "You are the first person who has been able to illustrate the book satisfactorily since Tenniel, though I still argue,

Peake 1946

Peake 1946

as I think I argued with you years ago, that your Alice is a little bit too much of a gamine."[8] When speaking with the Unicorn, Alice stands defiantly before him, arms folded, knee bent, head held high. Her stringy hair and shorter dress contribute to her gamine-like quality, a quality that positions her perfectly within the changing attitudes toward childhood of the late 1940s. Yorke explains:

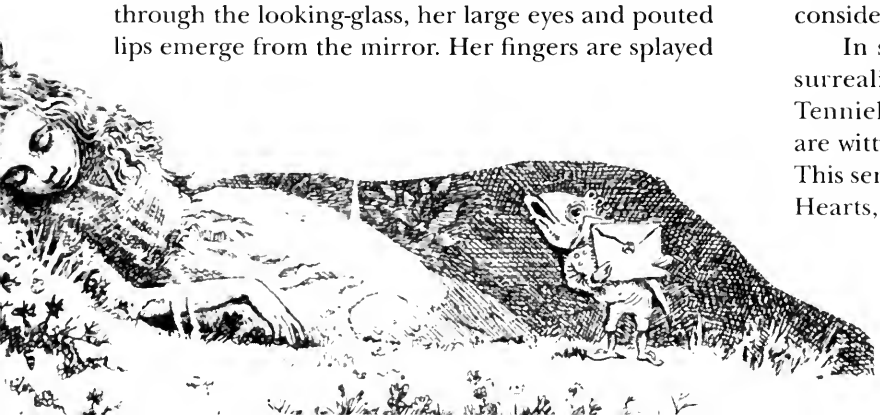
> But she's a gamine with the knowingness of a Balthus nymphette or a Nabokov Lolita . . . with come-hither eyes and a tendency to show off her bare legs. One critic thought her an "infant Bardot, peering through the grasses like a sultry puma." This is a post-Freudian version of Alice, even if Peake would have disclaimed any knowledge of Freudianism.[9]

In Peake's illustration depicting an oversized Alice in the White Rabbit's house, for example, she rests on one knee, her other knee at her chest, allowing her dress to ride up toward her thighs, and suggesting a rather improper view if someone were to stand in the wrong place. Similarly, when climbing through the looking-glass, her large eyes and pouted lips emerge from the mirror. Her fingers are splayed against the glass, pushing toward the reader, and her legs are slightly spread, causing her dress to gather just above her knees.

The post-Freudian child that all but shattered the Romantic, Victorian ideal of childhood had fully emerged with Peake's Alice. She follows the evolutionary trajectory along which the modernizing Alices that characterized the most successful and innovative editions of the second half of the twentieth century progressed.

Five years later, however, the state of Alice reverted unsuccessfully toward ideals of the past, and it would take the publication of a controversial and ground-breaking novel to situate all significant future Alices along a forward-looking path. Walt Disney's film is, after Tenniel's illustrations, the one that most often comes to mind when people think of Carroll's stories. They envision an Alice wearing a blue dress with full skirt, white pinafore, white tights, and black Mary Jane shoes, with thick blonde hair tied back with a black ribbon. The image of Alice with which most American children grow up is Disney's. However, despite something of a cult following, it is most often considered an artistic failure.

In spite of Disney's attempts at incorporating surrealistic touches, this is clearly not Carroll's or Tenniel's Wonderland. Where Tenniel's engravings are witty and satiric, Disney's are goofy and childish. This sensibility is best seen in images of the Queen of Hearts, a large woman with a silly face—and ridicu-



Disney 1951

lously small husband—who is at one point shown upside down, with her heart-print bloomers in the air

The film's visual appearance and Carroll's clever text are incongruous. Alice and the other characters and objects in Disney's Wonderland are striking for their graphic clarity, simplicity, and bright, bold colors. It is true that such attributes characterize the majority of Disney's films and are no doubt visually appealing. But can Carroll's precise, nonsensical yet logically informed narrative be reconciled with Disney's candy-colored vision? I suggest that perhaps Carroll's text was simply not an appropriate project for Disney to undertake.

The *New Yorker* stated that the movie projected a "blind incapacity to understand that a literary masterwork cannot be improved by the introduction of shiny little tunes, and touches more suited to a flea circus than to a major imaginative effort."[10] Many critics maintain that any celluloid version of *Alice* is inevitably an "appalling travesty," for there is no room "for two creative geniuses" within a single, coherent creative vision.[11]

Ultimately, some of the magic of Carroll's stories lay in the unique way in which their images were created. The particular combination of Carroll's text and Tenniel's illustrations requires an extension, creation, and completion of the image within the reader's imagination.

Any *Alice* film "subverts the very reason for the books' popularity"[12] by making explicit that which is left to the reader's mind. In a way that goes beyond the landscapes and interiors within an illustration, a film fills in every space deliberately left open in a text and its accompanying images. Disney's *Alice* provides all details of color, shape, and sound, which, when left undetermined, allow for the brilliance of the reader's own vision of Wonderland.

In and of herself, Disney's Alice was not a particularly endearing character. Even Walt himself said, "Alice wasn't very sympathetic."[13] His Alice is emotionally distant, too sophisticated for her age, and she left audiences cold. When determining Alice's overall characterization, Disney's designers had a choice: They could either portray a prissy Victorian schoolgirl, or they could attempt to transform the character in keeping with the times. According to John Grant, "Wisely, they chose the former course."[14]

But was the decision to retain an English, Victorian Alice in fact the wisest decision? Perhaps not; perhaps the failure of the character was not only a result of the incompatibility of Carroll's books and Disney's powerful creative vision, but also of the incompatibility of a prim Victorian schoolgirl and the emergent adolescent of early 1950s America. Disney reached unsuccessfully back toward an obsolete Victorian ideal, referring to Tenniel's drawings for his underlying conception of Alice, but ultimately sentimentalizing them, depleting them of much of their wit and rendering them quite bland.[15] This attempt at recapturing the Victorian spirit failed, as "Disney was more at home with Grimms' peasant folklore than Carroll's whimsical, English fantasy."[16] It was becoming clear that the Victorian ideal of innocence and purity was no longer relevant or interesting, a fate that was sealed

by the 1955 publication of *Lolita.* The publication of Vladimir Nabokov's controversial novel was a turning point in the way society conceived of childhood and of *Alice's Adventures in Wonderland.* Nabokov himself said, "I always call him Lewis Carroll Carroll because he was the first Humbert Humbert."[17] The modern conception of Alice that began with Peake—one that subsided momentarily with the release of the Disney film, then reemerged, and has shown no sign of subsiding again—does perhaps insist upon a lecherous, perverted Dodgson. Without making any moral judgment on Carroll and his behavior, I suggest that many of the Alices of the second half of the twentieth century reject the innocence of childhood.

As we will see in my final two chapters, the most interesting visualizations of *Alice* to come make no attempt to insert a Victorian Alice into the twentieth century. Rather, artists saw the momentous transformations occurring in the realm of childhood as an opportunity to embody those changes in a fictional icon with whom people would be familiar, yet who would be recognized even in an adapted and updated state, one resonant with the times.

But not all hope was lost for Disney's *Alice in Wonderland.* The film enjoyed a surge of popularity in the late 1960s, when the hippie and psychedelic movements rediscovered and adopted it.[18] Although critics were not interested in revisiting the film, its surrealist implications and visionary quality rendered it newly appropriate for those children—now teenagers—who had grown up with it. While Disney's *Alice* was discovering its new fan base, other artists were beginning to use the counterculture and its ideology as the foundation for their illustrations of *Alice's Adventures in Wonderland.*

1 Wullschläger 210.

2 Brian Sibley 70–76.

3 Chimori 48.

4 Will Self, introduction, *Alice's Adventures in Wonderland,* Lewis Carroll (New York: Bloomsbury, 2001) xv.

5 Self xv.

6 Self xv.

7 Malcolm Yorke, *Mervyn Peake* (New York: The Overlook Press, 2002) 244.

8 Self xii.

9 Yorke 245.

10 John Grant, *The Encyclopedia of Walt Disney's Animated Characters* (New York: Hyperion, 1993) 233.

11 Grant 232.

12 Grant 232.

13 Grant 234.

14 Grant 234.

15 Richard Kelly, "'If you don't know what a Gryphon is': Text and Illustration in *Alice's Adventures in Wonderland,*" *Lewis Carroll: A Celebration,* ed. Edward Giuliano (New York: Clarkson Potter, 1982) 73.

16 Adrian Bailey, *Walt Disney's World of Fantasy* (New York: Everest House Publishers, 1982) 183.

17 Vladimir Nabokov, *The Annotated Lolita* (New York: McGraw-Hill, 1970) 377–8.

18 Grant 233.

Peake 1946

Some U.S. Contemporary Reviews of *Sylvie and Bruno Concluded*

CLARE IMHOLTZ

Presented here are one short notice and four reviews of *Sylvie and Bruno Concluded*, all from the U.S. press. Most of the reviews follow patterns we have seen before: acknowledging *S&BC*'s "serious defects," while managing to find at least some charm and amusement in the book. The *Literary World* reviewer, however, is perhaps unique in strongly disparaging even the poetry in the book. [*Other contemporary reviews of the* S&B *books are found in* KL*s 62, 63, 67, 71, 72, 74, and 76.*]

THE CRITIC:
JANUARY 13, 1894; VOL. 21, NO. 621.
Messrs. Mcmillan [*sic*] & Co. promise a new work by Lewis Carroll early in January. It will be a continuation of "Sylvie and Bruno," and will undoubtedly ramble along in the author's own engaging fashion, which mingles the most charming of nonsense-verses and the profoundest of metaphysics, without even a pretence at consistency or continuity.

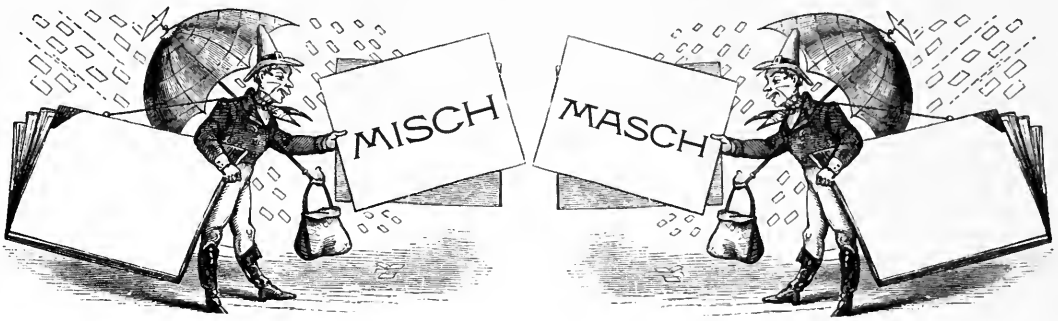
THE LITERARY WORLD:
FEBRUARY 24, 1894; VOL. 25, NO. 4.
Sylvie and Bruno Concluded shows how low it is possible for Lewis Carroll to sink in prose and poetry. The first part of the work was redeemed by considerable cleverness here and there, but this volume is the queerest conglomeration of fairy tale, love story, and tedious preachment that the hapless reviewer has yet met. It is not a book for children, nor a book for young folks, nor for any other age. Dreary twaddle is, perhaps, the fittest characterization you can give it, and it is a service to lovers of *Alice in Wonderland* to warn them off from this fatuous production.

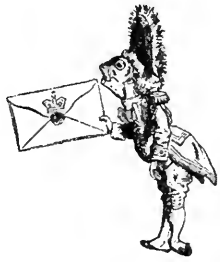
CONGREGATIONALIST:
MARCH 22, 1894; VOL. 79, NO. 12.
Sylvie and Bruno Concluded by Lewis Carroll is an odd blending of sense and nonsense. It is bewitching and amusing, as the author's books always are, and the fairy children are as fascinating as possible. All this is true in spite of serious defects. It is not good literary art, for example, to blend discussions of public and even political themes with fantastic and bewildering fun as in those pages. Some of the graver portions of the book are quite beyond juvenile comprehension. The religious element, however, is introduced successfully and effectively. Mr. Furniss's illustrations are capital and add much to the reader's enjoyment.

OUTLOOK:
MARCH 24, 1894; VOL. 49, NO. 12.
In 1867 Mr. Lewis Carroll wrote for "Aunt Judy's Magazine" a little tale called "Bruno's Revenge." Years later it occurred to him that the story might serve as the nucleus of a longer narrative. Half was published, and with an ending which most readers supposed final. More than twice the period recommended

by Horace for repressing literary works has elapsed and now Volume Second is given to the world. The present *Sylvie and Bruno, Concluded*, therefore, is that Volume II. In its preface, Mr. Carroll tells us that he conceives a human being to be capable of the following psychical conditions: (1) the ordinary state, with no consciousness of the presence of fairies; (2) the "eerie" state, in which, while conscious of actual surroundings, he is also conscious of the presence of fairies; (3) a form of trance, in which, while unconscious of actual surroundings and apparently asleep, he migrates to other scenes in the actual world or in fairyland, and is conscious of the presence of fairies. But Mr. Carroll discusses other things than fairies in his amiable, ambling, prefatorial way. He remarks that, while expecting sometime to publish an essay on the "Morality of Sport," he can aver now that the case from the sportsman's standpoint is much stronger than he had supposed. Nevertheless, he still believes that pain inflicted for the purpose of mere sport is cruel, and therefore wrong. From this he jumps into philippics directed against ritualism, but his words as to the worshipers, that "their bodily presence is all they need contribute," might be applied to the too frequent idea of many church-goers. Mr. Carroll's notions as to many subjects—competitive examinations, partisan politics, and what-not—are not confined to the preface; they often swamp the narrative, though never uninterestingly. For instance, there is an altogether delicious dinner-table discussion in the chapter on "Jabbering and Jam." As for the fairy story itself, it is done as only the author of "Alice in Wonderland" could do it. His italicizing becomes more than wearisome, his moralizing is very much on display, but there is just that quaint, whimsical, original charm in this book that everybody knew there would be, directly the publishers announced, "Sylvie and Bruno, Concluded."

NEW YORK EVANGELIST:
JULY 5, 1894; VOL. 65, NO. 27.
In *Sylvie and Bruno Concluded* Mr. Lewis Carroll makes the unfortunate mistake of writing with a Purpose other than that of letting his delightful imagination have full sway for the delectation of his readers. And with his Purpose in mind he writes over the children's heads, and therefore under the hearts of his grown-up readers. Nevertheless, the little book is charmingly fantastic and in parts worthy to stand on the shelf with *Alice in Wonderland.*





Leaves from the Deanery Garden

Hi Joel (or whoever sees this),
As of yesterday, I didn't know anything about Lewis Carroll. But in searching for something else, I stumbled upon an interesting article on a Marilyn Manson fan page about a Lewis Carroll movie he is in the stages of producing. From that article, I was curious about Lewis Carroll and found your page and it's awesome. I've just glanced briefly through a bunch of the links and great info and I'm totally into Lewis Carroll now. Thanks for the great website.

Tamra Brown
Los Angeles, CA

Why a Marilyn Manson interpretation is a good thing.—Joel Birenbaum

Dear Sir,
I enjoyed Morton Cohen's article in *KL* 77 on Catherine Sinclair and Lewis Carroll. He covered much of the same ground when he delivered the second Roger Lancelyn Green lecture in June 1991 (see Bandersnatch No. 72, July 1991). In his article, Morton discusses a number of elements [*in Miss Sinclair's stories*] that relate to Lewis Carroll, his life, his work, and his relationships with the Liddells. There are however, a number of more direct parallels between *Holiday House* and the Alice books, and also some interesting allusions, most of which Morton does not mention. Allow me to elaborate (below).

The *Holiday House* page references are to the Ward Lock edition (undated)—the only copy to which I have access. The Alice references are self-evident. Abbreviations—*HH* (*Holiday House*); *AAIW* (*Alice's Adventures in Wonderland*); *TTLG* (*Through the Looking Glass*).

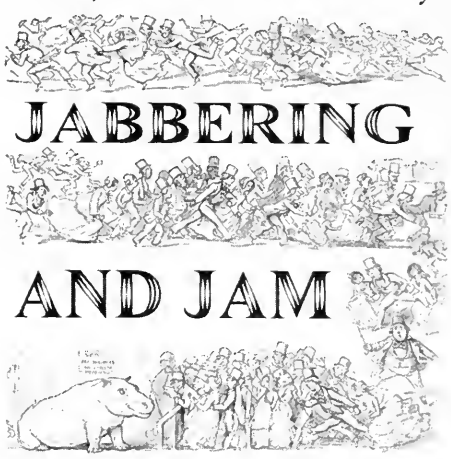
Selwyn Goodacre

HH p. 28: "Seventhly, when next you spill grandmama's bottle of ink, Harry must drink up every drop."
"Very well! He may swallow a sheet of blotting-paper afterwards, to put away the taste."

TTLG: Then fill up the glasses with treacle and ink,
Or anything else that is pleasant to drink ...*This is one of two instances also mentioned by Morton, but he does not point out the* TTLG *parallel.*

HH chapter II: "The Grand Feast" has many echoes of the Mad Tea Party, not least a party where provisions are offered, but none are available. Then on p. 42, Frank Abercromby pulls "the table-cloth till the whole affair fell prostrate on the floor."	*TTLG*: ...she seized the table-cloth with both hands: one good pull, and plates, dishes, guests, and candles came crashing down together in a heap on the floor.
HH p. 40: Is it significant that the Cook at Charles Forrester's home is called "Mrs. Comfit?"	*AAIW*: Alice had no idea what to do, and in despair she put her hand in her pocket, and pulled out a box of comfits, (luckily the salt water had not got into it), and handed them round as prizes.
HH p. 49: Laura seizes Mrs. Crabtree's best scissors and cuts her ringlets off—echoed perhaps in the Hatter saying to Alice "Your hair wants cutting," and also in the reference to Ada whose "hair goes in such long ringlets."	
HH p. 60: "I would give sixpence to find out that, my lady!" answered Mrs. Crabtree.	*AAIW*: "If any one of them can explain it," said Alice … "I'll give him sixpence."
HH p. 68: Morton mentions the episode where Uncle David gives the children a question-and-answer session, which has strong echoes in the interrogation of Alice by the Red and White Queens in *TTLG*. *HH*: "Which is the principal town in Caffraria? … How do you advance three steps backwards? … When wheat is six shillings a bushel, what is the price of a penny loaf?"	*TTLG*: "Take the bone from a dog: what remains? Where do you pick the flower … in a garden or in the hedges?"
HH p. 76: Harry asks: "But what are we to draw water out of the well with?—here are neither buckets, nor tumblers, nor glasses!" "I could lend you my thimble!" said Laura, searching her pocket.	*AAIW*: "You can draw water out of a water-well," said the Hatter; "so I should think you could draw treacle out of a treacle well—eh, stupid?" And in the Caucus race: "What else have you got in your pocket?" he went on, turning to Alice. "Only a thimble," said Alice sadly. "Hand it over here," said the Dodo.
HH p. 125: "I was in the world long before you were born, and must know best: so hold your tongue." [said Mrs. Crabtree].	*AAIW*: Two sections of the Caucus Race are echoed here: Indeed, she had quite a long argument with the Lory, who at last turned sulky, and would only say, "I am older than you, and must know better." … an old Crab took the opportunity of saying to her daughter, "Ah, my dear! Let this be a lesson to you never to lose your temper!" "Hold your tongue, Ma!" said the young Crab, a little snappishly.
I would suggest that these particular parallels are too close to be coincidental. The use of the Crab (recalling Mrs. Crabtree) and the extraordinary reversal with the child telling the mother off—carry extra punch if seen as a direct reference to HH.	
HH p. 283: "The world must go round,—it must go round, and we can't prevent it."	*AAIW*: "If everybody minded their own business," the Duchess said in a hoarse growl, "the world would go round a deal faster than it does."
HH p. 290: The quotation at the head of the chapter: What is life? —a varied tale, Deeply moving, quickly told. [Willis]	Is reminiscent of the closing poem of *TTLG*: Life, what is it but a dream?
In *HH*, Chapters II, III, IV, V, VI, and VII all end with a repeat of the chapter title: "… I shall say not another word about THE PRODIGIOUS CAKE"	This anticipates the ending of Chapter III of *TTLG*: "… feeling sure that they must be TWEEDLEDUM AND TWEEDLEDEE"

notes from the LCSNA secretary



BUTTONS AND BRAN

First and foremost, welcome to new members of the Society since the Fall meeting: Leslie Ann Bowman, Julia Carnevali, Jill Crenshaw, Elizabeth Gambino, Pamela Gardner, Paul Goodin, Marcia Hearst, Tania Ianovskaia, Marion Isham, Ray Kiddy, Sharon McBride, Rose Owens, John Palaygi, Barbara Sainz, Byron Sewell, Mahendra Singh, Casey Struble, Cody Trojan, Crystal Vagnier, Charlotte Watter, and Christine Whitney. (If anyone has been inadvertently omitted from this list, please forgive me.) We are delighted to have you join us.

Marcia Hearst, one of our new members, writes that she is organizing a Lewis Carroll Study Group for the Institute of Retired Professionals, a peer learning program at the New School in New York, while Mahendra Singh, another new member, reports that he is working on a graphic novel version of *The Hunting of the Snark*. We wish all our new and existing members much success in their Carrollian endeavors and are always eager to hear details (though space may not permit citing them all).

LIFE, WHAT IS IT BUT A DREAM?

We note with sadness the recent passing of three LCSNA members:

Charles Coleman
of Oak Ridge, TN

Michael Garvey
of Southbury, CT

Ivor Wynne Jones
of Penrhyn Bay, Llandudno
Wales, U.K.

THE RABBIT SENDS IN A LITTLE BILL

Dues notices were mailed or e-mailed during the week of May 4–11, May 4th being of course Alice Liddell's birthday, and traditionally the day that LCSNA members show their support of the Society by paying dues. We are an entirely volunteer-run organization, and as most of you know by now, we found it necessary to increase dues this year in order to keep pace with rising printing and postage costs—to $35.00 for U.S. members and $50.00 for foreign members. Sustaining memberships have been increased to $100.00, but now come with perks. This year, a Sustaining membership includes a choice between two books from our stock. Perks for future years are still being finalized.

For all members, we're working hard to ensure that you receive more "Carrollian bang for your buck." In addition to continuing the high standards of the *KL*, we are revitalizing our book publication program, and will be able to present new LCSNA volumes to members, free of charge, this year and next year.

We are always grateful for your help and support in keeping Carroll's legacy alive, both at the Basic and Sustaining levels, and we greatly appreciate those who choose to contribute more and/or to support special funds, such as the Maxine Schaefer Children's Outreach Fund and the Stan Marx Fund to encourage scholarship. As I write, the renewals and additional contributions are already rolling in, and we thank you.

Members able to attend the two most recent meetings were the fortunate beneficiaries of two most generous gifts of high-quality Carroll books, which were made available at the meetings free for the taking. The first set was donated by member Earl Abbe and the second by the Reverend Emily King of New York City. Thank you both!

Ravings from the Writing Desk

Hello again. My personal and Presidential thanks to all who made our Spring meeting at Columbia University such a rousing success, including our superb speakers—Amirouche Moktefi, Bryan Talbot, Michael Patrick Hearn, and Selwyn Goodacre—and those who organized and helped behind the scenes—the indefatigable Janet Jurist, the endlessly gracious Jennifer Lee of Columbia, David Schaefer for his visual treats, as well as Monica Edinger, and Ellie and Ken Salins. Well done, all! I think Alice Hargreaves and Mr. Dodgson would have been pleased.

For those of you who obeyed the King of Hearts and began this issue at the beginning, you will already know that I have read all 55 survey responses received so far. Thank you to all respondents, and to my partner, Tim, who helped me collate the results. But I didn't stop at reading the feedback; I have also heeded some of it. While the comments were overwhelmingly positive, we are not content to rest on our laurels. (For one thing, have you ever tried it? They're not actually all that comfortable.) Since I addressed the changes affecting this magazine in my Bellman's Speech, I will focus here on the topics not related to the *Knight Letter*. In response to our survey request to name the things members value most about the Society, unsurprisingly the top answers were: this magazine, the meetings, the Carrollian scholarship, and the sense of community. We will continue our efforts to enhance your enjoyment of all of these things.

We are already hard at work on planning the next two meetings—watch our website for breaking news. And speaking of our website, many of our survey respondents voiced the desire for more frequent updates to the site, and for more features. This has been a goal of ours for a while; frankly, it's a matter of time and resources. It's not always possible just to toss another guinea pig on the wheel, as it were. The ones that haven't been suppressed are already very busy. But rest assured, we are working on it.

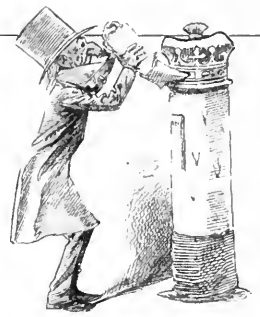
In terms of Carrollian scholarship, as I announced at Columbia, we have revitalized our publications program. This Fall, paid-up members will receive, free of charge, our elegant version of Carroll's delightful puppet play *La Guida di Bragia*, which we published in this magazine some years back, but will now for the first time publish in a high-quality standalone edition, with an expanded set of illustrations by talented Society member Jonathan Dixon. In 2008, members will receive a scholarly work by the late Elizabeth Sewell, *Lewis Carroll: Voices From France*, carefully prepared in collaboration with the Sewell estate and edited by Clare Imholtz. And at the Board Meeting this Spring, we voted to make our first foray into the realm of online print-on-demand publishing. O brave new world, that has such options in it! Our hope is that this new format will allow us to share our Society's new publications with the world at large more easily.

As to fostering and enhancing the sense of community, we know that many of our members cannot attend meetings in person. A popular write-in response to the survey question of an ideal meeting location was "near me!" Given where some of you are located, that may not be possible, but we are actively seeking out new locations in the hope that at one time or another, we will hold a meeting "near you." In the meantime, I hope that our ongoing enhancements to the *Knight Letter*, to our website, and to our publishing efforts will provide you with more enjoyment of the Society's very real fellowship, and perhaps more ways to actively participate as well. Send us things for the magazine or the website. Send us ideas for publications, articles, or speakers. We are looking into putting our survey online, and many of you, of course, still have your printed copy from issue 77. Let us hear from you.

Best regards,

Andrew

Notes & Queries



With this issue, we'd like to try out a new feature, a Notes & Queries column. Readers are welcome to submit queries and to respond to those of others. All topics pertaining to the life and works of Lewis Carroll/Charles Dodgson are valid query topics. Selection and publication of reader submissions will be solely at the discretion of the N & Q editor.

Here's our first query, submitted by an Alice *collector and longtime LCSNA member.*

☛ Q

In chapter 2 of *AAIW,* when Alice is worrying about who she is, she says, "I must be Mabel, after all, and I shall have to go and live in that poky little house, and have next to no toys to play with, and oh! ever so many lessons to learn!"

We understand that Mabel is from the lower classes and thus has few toys and a poor house, but why would a lower-class girl have more lessons to learn than an upper-class girl like Alice?
Please send responses and new queries to:
muldoone99@yahoo.com
with the subject line:
Knight Letter N & Q.

BURNS (*into phone*): Take the President's speech and run it on the funny page...(*turns to* HILDY, *o.s.*): What is it, Hildy?
HILDY'S VOICE: What was the name of the Mayor's first wife?
BURNS: You mean the one who drank so much? Tillie!
CLOSE SHOT HILDY AND BRUCE.
HILDY: Thanks. (*she types furiously*)
CLOSE SHOT THE DESK. *Its top opens slowly and Williams' head sticks out.*
CLOSEUP BURNS INCLUDING DESK IIN B.G.
BURNS(*screaming*): Get back in there, you mock turtle!
The desk-top falls, the fugitive disappearing within.

From Howard Hawks's wonderful 1940 film, His Girl Friday, *starring Cary Grant (Burns), Rosalind Russell (Hildy), and Ralph Bellamy (Bruce), with screenplay by Charles Lederer, based on Ben Hecht and Charles MacArthur's play* The Front Page, *transcript courtesy of Screenplays for You at http://sfy.ru.*

Coincidentally(?), Cary Grant played the Mock Turtle in the 1933 Paramount Alice movie.

"Whenever the United Nations weighs in on human rights, our thoughts invariably turn to Lewis Carroll."

The Wall Street Journal, *March 5, 2007.*

"Beatrix [Potter]'s 'discovery' of Alice made such an impression on her that she was able to recall the precise moment nearly fifty years later: 'I was playing in the . . . garden when a friend of my father's, Professor Wilson from Oxford, came in and produced a book from his pocket and discussed with my Mother whether I was old enough—or whether the book was too old? which was the same thing. It had been written by another Oxford don and was attracting attention. I became immediately so absorbed with Tenniel's illustrations that I don't remember what they said about Lewis Carroll.'"

From a letter to Helen Dean Fish, December 8, 1934, quoted in the newsletter of the Children's Books History Society (No. 86, December 2006). The report goes on to state that tucked in an 1876 Alice *recently donated to the Victoria and Albert Museum from Beatrix Potter's personal library was her rough pencil sketch of the White Rabbit.*

"Attacking things with greater gusto is Edith Piaf, played sensationally by Marion Cotillard in the new biopic *La Vie en Rose.* Nicknamed La Môme Piaf, which translates as "the sparrow kid" or "little sparrow," the songbird led a troubled life that transformed her into a difficult woman, though, as her most famous song said, she regretted nothing. Olivier Dahan's direction is sometimes overbearing, but it's fitting since Piaf herself was a tiny tornado, throwing

epic tantrums as the attendants around her quivered. Talk about your môme raths!"

The Advocate Magazine, May 22, 2007

"I've also had a real taste for speculative fiction of one sort or another, which is, I think, the legacy of *Alice in Wonderland.* The idea ... that you could open a door and find something unexpected ... Giving voice to everything is exactly what both Lewis Carroll and Virginia Woolf do. It just dawned on me. Literally in Lewis Carroll things are always talking that do not normally talk."

Kathryn Davis, author of The Thin Place, *in conversation with Donna Seaman. www.bookslut.com/features/2006_05_008735.php*

Sanjay Sircar contributed the two following excerpts from novels. Prof. Sircar's comments are in italics:

Mr. Simon Brocken is a lawyer involved in the affairs of his sister-in-law Isabel, who wishes to give all her money away to a woman she had wronged in youth. Humphrey is her nephew, and Jacqueline her companion. When matters get very complicated, Mr. Brocken "buried his head in the sand."

Humphrey, who had a turn for humorous caricature, about this time made a little prophetic drawing of his aunt as Alice in Wonderland, clasping an ostrich instead of a flamingo on the royal croquet-ground: the bird's expression of dignified repugnance, as it twisted up its head into Alice's face, was extraordinarily like Mr. Brocken's. Isabel laughed till she cried, and gave Humphrey a scolding. He did not show the sketch to Jacqueline. ...

(The Foolish Gentlewoman, *by Margery Sharp, London/Sydney: Collins, 1948, p. 193)*

Even as pedestrian and offhand a reference as that in The Foolish Gentlewoman *indicates (a) the primacy of Tenniel in the imagination of the culture, for we can all identify the illustration in question; (b) the association of Alice (rightly or wrongly) with innocence and trustfulness, for that is what Isabel incarnates; (c) the uses to which familiar images from Alice can be turned: here, the flamingo into ostrich change has nothing to do (that I can see) with Alice itself, except perhaps that the characters are in an extraordinary and thus (very generally indeed) Alice-like situation.*

[*Mr. Tim Willows visits*] Mrs. Claire Meadows, whose husband was ever absent and whose moral and social status was ever a subject of interest to those who had little interest left in life. He had met this shapely, vivid-lipped creature on several occasions and on this occasion he met her again.

As he entered the softly illuminated sitting-room he saw her lying in nothing very much on a large divan. Eyes, lips, and silk stockings formed his first impression. Gradually he became aware of an aura of flame-coloured hair and a dead white throat. . . . She watched him with her deep blue shadow-touched eyes as he crossed the room and picked up the book she had been reading.

"*Alice's Adventures in Wonderland,*" he read, seating himself beside her as if it were the most natural thing in the world. "I've always liked that book. I'm glad you do too. I like you, you know."

"I need a little liking," she said in a low voice. "I don't deserve it, perhaps, but that doesn't keep me from needing it. This world is not overkind. I much prefer Alice's."

He reached out and stroked the cool skin of her white throat, and all the time the woman's eyes were upon him. Her hands lay open at her sides, their palms upturned.

When Tim Willows left the house of Mrs. Claire Meadows some time later he had completely demolished still another commandment, for, as has been previously suggested, Tim Willows could not tolerate half measures.

"I feel that someone is dreaming me," she said as he left, "and that when the dreamer awakes I won't be here any more."

"When you awake," he told her, "perhaps I, too, shall be gone." (Turnabout, *by Thorne Smith, Chapter III, "Good Clean Fun," published in the U.K. by Heinemann in 1930 and in the U.S. by Sun Dial Press in 1931.)*

*I have often thought that [*Alice*] references [*in literature*] such as these should be collected to see what information they give us about Alice in the culture, for the whole would be greater than the sum of its parts. I know that* Knight Letter *does reprint them as they come to hand, but I wondered if an Internet database could be established and added to, as materials come to hand.*

Such references and a collection of them would also depend greatly on an indexing system that would be capable of succinctly indicating to the reader the points of interest in the quotation. A set of agreed-on keywords would be essential for it to be useful. The only question is who is going to bell the cat?

Another suggestion I have is a decade-by-decade list of editions of Alice with brief commentary on the image of Alice in the illustrations. [*Much as Victoria Sears Goldman has been doing in her* KL *articles. –Ed.*]

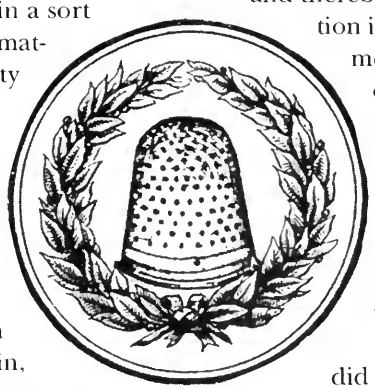
Readers interested in communicating with Dr. Sircar may send mail to Unit 105-S, 20 Federal Highway, Watson ACT 2602, Australia.

ALL MUST HAVE PRIZES

JOEL BIRENBAUM

When I was asked to edit a new collector section of the *Knight Letter*, I was delighted, but when I heard the proposed title "All Must Have Prizes," my grin began to disappear, eventually leaving a blank face. Then I thought, to be fair, I should at least consult the text to see if I could in fact connect the proposed title to the proposed subject.

> First it marked out a race-course, in a sort of circle, (the 'exact shape doesn't matter,' it said,) and then all the party were placed along the course, here and there. There was no 'One, two, three, and away,' but they began running when they liked, and left off when they liked, so that it was not easy to know when the race was over. However, when they had been running half an hour or so, and were quite dry again, the Dodo suddenly called out 'The race is over!' and they all crowded round it, panting, and asking, 'But who has won?'
>
> This question the Dodo could not answer without a great deal of thought, and it sat for a long time with one finger pressed upon its forehead (the position in which you usually see Shakespeare, in the pictures of him), while the rest waited in silence. At last the Dodo said, '*everybody* has won, and all must have prizes.'



Well I'll be—it's the perfect title. A bunch of weird birds running around in circles, starting and stopping at random, and having no specific goal in mind—can you think of a better description of collectors? "But who has won?" What a great question! Do collectors ever win, and how do they know when they're done? The Dodo's answer is also brilliant, '*everybody* has won, and all must have prizes.' This too is eminently true. All Carroll/*Alice* collectors win by the enjoyment they have in the act of collecting and the further joy they spread by sharing their collections with others. You can be sure that I am in full grin again, and the title suggested to me is not only acceptable, it is perfect.

What can you expect to see in this section in the future? Although this is indeed the Lewis Carroll Society of North America, the majority of our member/collectors are *Alice* collectors. I'm sorry to be so brutally honest, but there it is. I'm sure there will be articles on Carroll collecting, but I'm equally sure that they won't be the main fare. I make this statement so that readers won't harbor false expectations and thereby can avoid disappointment. My expectation is that other collectors among us will send me articles, questions, answers, anecdotes, opinions, as well as feedback on the column. If this fails to occur, all you will read here are my thoughts. Is that really what you want? The one thing I don't want is any question as to the value of an item. My answer to this question is always the same. "It isn't worth anything, but I'll give you a dollar for it."

It is important to study what Carroll did and how he lived, but it is also important to appreciate his legacy, and to a great extent that legacy is dominated by the *Alice* books and their various incarnations and offspring over several generations. The beauty of the *Alice* books is the impact they have had on millions of people, as evidenced in part by the apparently infinite outpouring of memorabilia, whether literary, artistic, whimsical, utilitarian, trivial, or even absurd. Regardless of the nature of the collectibles, they are all testaments to the influence of Lewis Carroll on our society.

The novice collector can be overwhelmed by the sheer number of *Alice* items that exist and the additional items that are constantly being produced. With any luck, this page will help bring order to that particular brand of chaos, or even provide reassurance to *all Alice* collectors that there are other weird birds who are also running around in the same dizzying circles. In the end they will find that indeed, everybody has won. And yes, all must have prizes.

What follows is largely based on an interview I gave to Marty Weil, titled *Through the Looking-Glass Interview with Joel Birenbaum*, which appears on the ephemera blog (ephemera.typepad.com/ephemera/2007/04/through_the_loo.html). You will notice

in the URL that the title got truncated to "through_ the_loo." The Brits in our reading audience may find this a more apt title.

As the new editor of the collector page, I feel it's only fair to give you an idea of who I am and what my qualifications are. I have now spent nearly half of my life collecting *Alice*, and if I weren't so old (I am rapidly approaching 60), this would hardly be worth mentioning. It turns out if you do something for that long you just can't help but learn something, no matter how hard you try. I began collecting *Alice in Wonderland* illustrated books in 1978. My first purchase was the Salvador Dali illustrated *Alice*, which I bought for an incredibly low price. This caused me to believe that book collecting would be a walk in the park, but it wasn't long before I stepped into one rabbit hole after another and discovered that I wasn't such a prodigy after all. Fate has played a huge role in my life as a collector. I bought a copy of *A Wasp in a Wig* at a local auction and found the LCSNA address in it, so I called to find out if I could get some leads on locating *Alice* books. To make a long story short, David and Maxine Schaefer signed me up as a member, put me in touch with several major collectors, who introduced me to other collectors, which caused my collection and knowledge to grow at a phenomenal pace, helped me to create a database of (not nearly) all editions of the *Alice* books in the world, led to my launching the Lewis Carroll Homepage (http://www.lewiscarroll.org/carroll.html) and the Alice in Wonderland Collectors Network (http://www. collectalice.home.comcast.net), resulted in my having the honor of being president of the LCSNA for four years, inspired me to create the online pictorial catalog of *Alice* collectibles (http://www. squirl.info/groups/show/5), and has culminated in my being named editor of the collector page of this august magazine. I'm sorry, but they wouldn't give me the space necessary for the long version.

Now back to collecting. I started with an extremely focused approach: to collect only first editions of illustrated *Alice* books. At some point I lost that steely resolve, and I expanded my collecting endeavors to include books by or about Carroll, *Alice* parodies, and finally translations. Several years later I totally lost control and began collecting *Alice* stuff, such as figurines, art, plates, Toby jugs, cookie jars, and whatever. You name it, I bought it. After a while it got harder to find books I didn't have, so I was buying even more memorabilia. I honestly don't remember when I started buying ephemera. It most likely started with postcards, advertisements, or some other illustrated medium. After all, it was the Alice character images that first attracted me to collecting. It is quite a psychological leap to go from collecting things that people wanted to keep forever, to things that were meant to have a short lifespan and then be discarded. That's what ephemera are, things that should have been thrown away. In that respect I guess I could have called this column Memoirs of a Garbage Collector. I can feel my wife, Debbie, nodding her agreement in the background.

Now I collect *Alice*-related articles and ads from newspapers and magazines, playbills, posters, catalogs, product packaging (boxes, wrappers, tins), paper plates, cups, and napkins, wooden pencils, matchbooks, soap, and a plethora of other *Alice* paraphernalia. The wonder of collecting is that just when you think you've seen it all, something pops up that you never even imagined in your wildest Wonderland dreams. Recently I saw a set of *Alice* cane heads circa 1890 (wait for it) . . . made out of cheese! I don't know about you, but that is beyond my realm of comprehension, and no, I didn't buy them.

Why do I collect ephemera? One answer is the Mt. Everest one—because it's there. I spend so much time looking for *Alice* collectibles that it is inevitable that I come across *Alice* ephemera. I acquired some small *Alice* collections that contained ephemera, and I wasn't exactly going to throw them away. Eventually I found the ephemeral items as interesting as the rest of my collection. This mass of ephemera personifies in a tangible form the influence that the *Alice* books have had on so many people for so many years. When I show this collection of ordinary things to people who want to know why I collect *Alice*, they can't help but realize that Alice is a societal icon as well as a literary one, and well worth collecting.

Alice in the popular culture has become the new focus of my collecting activities. Even readers of the *Knight Letter* might be surprised by the range of products that have used Alice in their advertisements as a vehicle to reach the general public. A short list includes (in no particular order) finance, alcoholic beverages, electronics, appliances, textiles, food, transportation, and even advertising itself (that's advertising for advertising). People don't realize how often *Alice* references occur in their everyday lives. until you mention it to them. Once they are made aware, they are amazed at how prevalent *Alice* is in our culture.

When it comes to naming a favorite item, I'm afraid my ego must come to the forefront, because it is an article in the *Chicago Tribune* about my finding a likely inspiration for Carroll's Cheshire Cat while on a trip to Croft. Whether or not this was the inspiration for the Cheshire Cat is not critically important. What is important is that the story hit the wire services the very next day and appeared in unbelievably diverse magazines, newspapers, and radio shows. This proves that Lewis Carroll is still a literary and pop culture icon. It also shows that there are still discoveries to be made. All of which makes me believe that people will be collecting Carrolliana for years to come, which these days is one of the few signs of intelligent life on Earth.

Other favorite items are also of a personal nature. The bookplate of the Maxine Schaefer Memorial Reading is a prime example. This bookplate is placed in *Alice* books that are given to children at readings. It is a reminder of a dear friend and a symbol of a great cause. Then there is the more whimsical hippy dippy Cheshire Cat patch that a coworker gave me from his wife's old jeans. It always brings a smile. Guinness used Alice in their advertising for decades, and their pamphlets are of the highest quality. I hesitate to call these ephemera. I am quite fond of my set of Gerald King stamp covers (riddled with faux bullet holes and addressed to Al Capone, John Dillinger, and the like) made for the Chicago APEX stamp show, because of their local connection for me (not that there are gangsters in Chicago anymore). Items like the *Betty Boop in Wonderland* sticker have crossover appeal to collectors of cartoons, stickers, and Betty Boop, as well as Alice in Wonderland. Little items like boxes, pins, matchbooks, and bottle caps abound. Individual items may be insignificant in and of themselves, but it is the enormous scope of the collection that is so impressive.

I actually feel that I am now collecting collectors. I collect them as friends, I collect catalogs of their exhibitions, and items from their collections. To have items that were once in a well-known collection is a true joy to me, as it links me to them in an almost spiritual way. I am proud to own items from the collections of Morris Parrish, Joe Brabant, Hilda Bohem, and Stan Marx, to mention a few. I have grown to feel that collections and the collectors who create them are complementary to the subject being collected. This could be the ego creeping in again, but I don't think so. Carroll collectors are family.

One other thing I should mention is the competitive aspect of collecting. Collectors all say they simply collect for their own enjoyment, but most (if not all) have a modicum of competitiveness in them. How can collectors compete with someone who has significantly more resources (a polite way of saying infinitely more money) than they do? They can't, at least not when it comes to rare books, photos, letters, and the like. Ah, but when it comes to ephemera, the playing field levels out considerably. Money is much less critical in this arena, and it is time and effort that win the day. Now some may say that they are not interested in collecting something as mundane as ephemera, but I prefer to think that this is a case of sour grapes, and I'm sure somewhere someone is collecting sour grapes, too.

The obstacles to collecting ephemera are fewer now than they were fifteen years ago. When I started collecting, the mantra was, "It's too late to start a Carroll collection, because the best things are gone and the prices are too high." Well, since the advent of the Internet, the prices have come down and the accessibility has gone up. After almost 30 years of serious collecting, I see more new things in a month than I used to see in years. So I say the best time to start collecting Alice is always right now. Part of my reason for creating the Alice in Wonderland Collectors Network was to have a forum where collectors could share information and sell or swap duplicate items. I always buy duplicate Alice items when I find them at reasonable prices. I know that more collectors will be entering the fray every year, so there will always be a market for them. This is a win/win situation—the novice collector is happy to find the items, and I can offset some of the cost of my own addiction, I mean collection. I wish more people had done this when I was starting out. I find that, given the opportunity to help a fellow collector, most will do so generously.

To be a successful collector, make sure you are happy doing it. If it becomes more like work, step back and take a breath, then return to the endeavor only when you are refreshed. It is okay to get upset because you made a mistake and bought something that was way overpriced, or passed on something that was a great find. Of course, if you make a habit of it, maybe collecting is not the right pastime for you. At any rate, don't dwell on it, just learn and go on. Sometimes the hunt can become all-consuming, so make sure you take time to revisit your own collection and bask in the utter joy of it. Probably the best way to enjoy your collection is to show it off to those who will appreciate it, but I still recommend that you reflect on it in private. Sometimes the best collectible hunting is in your own home. You would be surprised at how many things you can forget that you already have, and rediscovery is as good as finding something new (and it is a lot cheaper).

I mentioned the Alice in Wonderland Collectors Network pictorial catalog of collectibles (http://www.squirl.info/groups/show/5) above. This is my latest project and a source of great pride. I started this project on October 29, 2006, and already, with the help of some of my fellow collectors, there are nearly 2,000 entries. Modesty does not preclude me from saying it will be the best Alice collector resource ever. As of now it does not include books, but I am currently considering the best way to list them. I am still open to more help on this project, but at any rate, please visit the site and leave a comment.

Edgar Stillman Kelley

MARK BURSTEIN

Edgar and Jessica Kelley at the piano. © 2007 Miami University, all rights reserved and used with permission.

On the afternoon of Wednesday, May 4, 1932, at the Columbia University Gymnasium, the Lewis Carroll Centenary Celebration was under way, with remarks from the president of the university, Nicholas Murray Butler, and the guest of honor, Mrs. Alice Pleasance Hargreaves, followed by a speech by Professor Harry Morgan Ayres. The musical program, consisting of "Selections from the Suite 'Alice in Wonderland' for Women's Chorus and Orchestra," by Edgar Stillman Kelley, was about to begin. An assembled mass of 350 singers and musicians—the Hunter College Glee Club, the Barnard Glee Club, and the Columbia University Orchestra, all under the direction of Professor Lowell P. Beveridge—soon permeated the hall with opulent renditions of "Alice Is Coming" and "Alice's Banquet." Mrs. Hargreaves was said to be visibly moved.

That performance, in a time before ubiquitous video cameras and cell phones, has been lost to us.[1] However, a glimpse into Kelley's work may be found today in Brian Kovach's fine recording[2] of the suite's incarnation as a piano piece,[3] although the two specific selections played at the centenary fête are not among those Kovach chose to record. More later. But behind all this is a poignant tale.

Edgar Stillman Kelley (1857–1944), once hailed as the "American Wagner," was perhaps America's most renowned classical composer at the turn of the century,[4] but has now been long forgotten. He grew up in the frontier town of Sparta, Wisconsin, and later

attended the Stuttgart Conservatory, studying composition and orchestration with Max Seifriz, director of the Royal Opera, a man who hobnobbed with Wagner, Liszt, and Berlioz. After his studies, in 1880, Kelley sailed to San Francisco, beginning his American career humbly as a church organist and performer at society weddings.

He soon met and married a talented pianist and singer named Jessica (Jessie) Gregg; the young couple divided their time among California, New York, and New Haven. After Victor Herbert published Kelley's *Album-Leaf* in *The World's Best Composers: Famous Compositions for the Piano*, the Kelleys accepted several invitations to stay in Europe, visiting, among others, Antonín Dvorák, in Prague. Here Kelley was welcomed as America's preeminent composer; the Kelleys, not seeing fit to argue the point, remained in Bohemia for eight years.

Kelley continued to compose and to conduct performances of his works, receiving a gold medal at the international Wagner Festival in 1903. In 1910, Jessica accepted a position as director of piano music at Western College for Women in Oxford (!!), Ohio. Kelley was given a fellowship, which would allow him the freedom to concentrate on his composition, and thereby became the first creative artist-in-residence at an American college or university.

Kelley directed the premiere of his *Alice in Wonderland Suite* at the Norfolk Music Festival on June 5, 1919. An expanded orchestral version was presented several times in Cincinnati as a two-act ballet and, of course, at the Columbia celebrations thirteen years later.

Among the greatest orchestral and choral works of this admirable composer, performed often during his lifetime, were the *New England Symphony*, the comic opera *Puritania*, incidental music to *Macbeth*, *The Pilgrim's Progress* oratorio, and the *Gulliver Symphony*. His vocal and instrumental music for a stage adaptation of Lew Wallace's *Ben Hur* achieved enormous popularity; the musical is said to have been produced more than six thousand times in countries all over the world. He also wrote a biography, *Chopin the Composer*, still in print, and numerous articles.

His Ozymandian tale rubs shoulders with our interest in Alice only in one particular event, commemorated most recently at our Spring meeting, but his was a long and productive life. The Western College Memorial Archives, part of the Miami University libraries,[5] includes the Edgar Stillman Kelley Collection, with extensive memorabilia.[6] Their holdings include the complete orchestral score for the *Alice in Wonderland Suite*, so it is not beyond hope that someday an orchestra may choose to play it, perhaps with a bit of encouragement from us. A celebration of Kelley's life and works was held at Miami University on March 25, 2007.

[1] A dim ray of hope may remain in the University of South Carolina archives of unused footage for the Fox Movietonews reels. They are in the process of compiling a master inventory, but decades ago Fox experienced a small vault fire at its New Jersey Movietone vaults, and most of the footage from these years was irreparably damaged.

[2] *Edgar Stillman Kelley: Complete Works for Piano Including* Alice in Wonderland, Albany Records #Troy 225, 1997.

[3] *The Complete Piano Works of Edgar Stillman Kelley*, published in 2000 by Mel Bay Publications, is now out of print but can be found online.

[4] Scott Joplin and John Phillip Sousa notwithstanding.

[5] Western College closed its doors in 1974, their physical facilities merging with Miami University. The seventh public college founded in the United States, Miami University dates back to a grant of land made in Congress by George Washington on May 5, 1792. Named for the Miami tribe of Algonquian Indians who inhabited the area, it bears no relation to the city in Florida.

[6] His archives can be visited at http://staff.lib.muohio.edu/westernarchives/kelley/. The specific holdings related to the *Suite* can be found at http://staff.lib.muohio.edu/westernarchives/show_content.php?unique_id=27.

In Memoriam

Ivor Wynne Jones

Ivor Wynne Jones of Llandudno, Wales, died early in April after a short illness. He was a founding member of the Lewis Carroll Society (U.K.) and a journalist, equally at ease writing a weekly column from his home in Wales as he was traveling to war zones halfway around the world. Ivor also was a gifted raconteur, a kind host, and an astonishing spring of apparently limitless information. A conversation with him was usually a lengthy plunge down a rabbit-hole that could lead anywhere.

I always enjoyed talking to Ivor, not just because the content was unique, but because his speech was punctuated with a Carrollian sound effect. Alan White described it as "a cross between a chuckle and a giggle." This was actually a joyful exclamation that preceded an answer to a question, as in: "How does one pronounce I-A-I-N P-E-A-R-S?" "O, weeeeell [*unreproducible noise*] obviously that is a corruption of PEEehhss...." and it would be followed by a lengthy disquisition on etymologies, orthography, and why Welsh names were the best.

I am afraid Wales has lost its staunchest advocate. Ivor, who rarely missed a Lewis Carroll Society summer outing, organized the 1999 junket to Llandudno, where the young Alice Liddell's father built an enormous summer home, Penmorfa. Ivor was described by a colleague as a writer who treated everyone, high and low, "without fear or favor." That included disabusing the owners of the former Penmorfa (by then a hotel) of their cherished notions that (a) Charles Dodgson had been a frequent visitor there and (b) the painting in the drawing room was by John Tenniel. It was the second observation that got our group tossed out of Gogarth Abbey/Penmorfa before we had finished our tea. Ivor lamented the curious fixation on Dodgson's presence at Penmorfa (he did visit Wales as a child) when there was so much of the Alice connection that was real. His book *Alice's Welsh Wonderland* was a keepsake from the outing.

Ivor liked anyone who appreciated his beloved Wales. Once my friend Mary, whom Ivor had never met, called on Ivor and his wife, Jeanette. They would not hear of her touring alone, but insisted on taking her sightseeing—for five days. Mary, who has since ascended to that great tea party in the sky, told me it was the best vacation she had ever had. She was overwhelmed by Ivor and Jeanette's generosity.

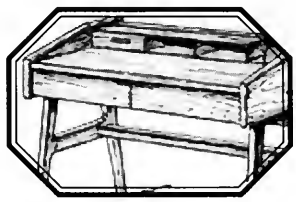
Someone once said that the Society's greatest gift to its members is the opportunity for friendships to develop. That is indeed true, and now we have to say goodbye to a dear friend, Ivor Wynne Jones. He would have known how to say *requiescat in pace* in Welsh.

— Cindy Watter

György Ligeti

Avant-garde composer György Ligeti, who once considered composing an *Alice in Wonderland* opera, died in June 2006 at the age of 83, this composition unfortunately never undertaken. Although Ligeti was probably best known for writing some of music used by Stanley Kubrick (without permission) for the soundtrack of *2001: A Space Odyssey*, he also composed two "Nonsense Madrigals" set to Carroll's words: "The Lobster Quadrille" and "A Long Sad Tale."

Carrollian Notes



SIC, SIC, SIC

Swimming up through sleep. Soul singers swoon. Lewis Carroll rows his boat across the lake, Alice at the prow.–*Tolstoy Lied, A Love Story,* by Rachel Kadish

The Isis, upon which "Lewis Carroll" rowed, is a river, not a lake.

According to the Madison Public Library website, "If you're thinking *Mental Floss: The Genius Instruction Manual* is your standard 'factoid' collection, don't. Not only is it chock full of fun facts (Charles Darwin, Albert Einstein, Edgar Allan Poe, and Lewis Carroll all married their cousins), but the writing displays a special (and funny) genius all its own."

It would be even more fun if it were accurate. Unless someone has recently unearthed revelatory materials to the contrary, CLD died unmarried. His father, of course, did marry a cousin.

The "Gossip with Gerrick" column of April 6 (The Lantern, Ohio State University) states that "Kelly Osbourne is set to star with the "OC's" Mischa Barton in a new movie, 'Malice in Sunderland,' based on the Lewis Carroll tale about a walrus and carpenter."

Among other things.

THE BUILDER AND THE ARCHITECT

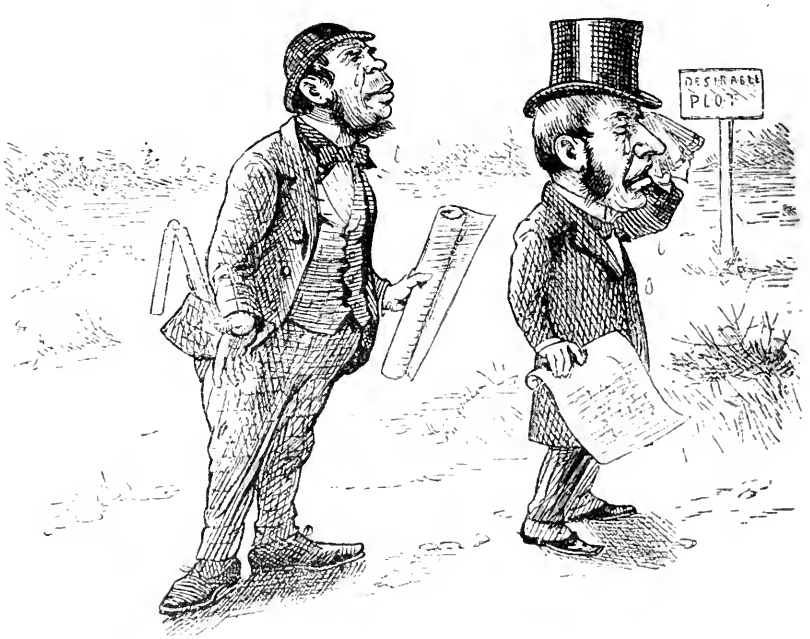
This poem appeared in Punch *on September 3, 1892, about a month before the appearance of Harry Furniss's cartoon of "The Jerry-Building Jabberwock" (see* KL 74:16*). Apparently, Londoners were belatedly worried about the city's spread and the loss of rural land. Interesting to see these different uses of Carroll on the same subject.*

The sun was shining on the fog,
Shining with all his might;
He did his very best to make
The London day look bright
And yet it seemed as though it were
The middle of the night.

The Builder and the Architect
Were walking close at hand;
They wept like anything to see
Such eligible land;
"If this were only built upon,"
They said, "it would be grand!"

"Oh, Tenants, come and live with us!"
The Builder did entreat,
And take a little villa in
This countrified retreat,
Where stand straight rows of houses,
So very new and neat!"

The elder Tenants looked at him,
But never a word said they;
The elder Tenants winked their eyes,
As though they meant to say,
"Old birds, like we, are never caught
By chaff in such a way."



But four young Tenants
hurried up,
Each eager to rent one;
Their looks were pale, the faces
white,
Like muffins underdone
Which was not odd, because,
you know,
They never saw the sun.

The Builder and the Architect
Went on a year or so
Building damp villas on damp
ground
Conveniently low;
And still some houses stood
Quite empty in the row.

"I cannot think," the Builder
said,
"Why people should complain
Of mortar made of mud from
roads,
Or roofs that let in rain,
Or sewer-gas that comes from an
Unventilated drain.
"A fair return," the Builder said,
"Two hundred, say, per cent.,
Is all the profit that I want
On anything I've spent.
Now, if you're ready, Tenants
dear,
I'll take the quarter's rent."

"But not from us," The Tenants
cried,
"The houses are so new,
They've made us all so very ill
We don't know what to do."
"The County Court," the Builder
said,
"Is very near to you."

"I tell you what," the Builder
said,
"I fear that I must seize
Your furniture, unless you pay;
So fork out, if you please."
And even he, in that damp air,
Began to cough and sneeze.

"Oh Tenants," said the Architect,
"Just think what I have done,
Designing such aesthetic homes!"
But answer came there
none—
And this was scarcely odd,
because
They'd perished every one.

MAD HATTR

Reviewed by Elaine Mingus

Written by Laurie Thomas, directed by Jacqueline Reid, and performed by the Fusion Theatre Company at The Cell in Albuquerque, New Mexico, with original music by the ensemble Playroom. See http://www.fusionabq.org/show5.htm.

The company's web site describes the play: "Beyond his 'Alice' stories and 'Jabberwocky,' Lewis Carroll was also a photographic pioneer, whose images elicit admiration and whose contact with children—the frequent subject of his art—has prompted wonder, curiosity, and revulsion in the 100 years since his death. Ms. Thomas draws on new scholarship focusing on Carroll's recently released, incredible personal journals—sealed and portions destroyed over the years by his literary executors and heirs—as well as past and current myths surrounding this complex man as she weaves those themes in a grown-up fairy tale that explores our own perceptions of art and love. Come to be provoked, challenged, and above all, entertained by a world of intrigue and wonder in *Mad Hattr.*"

I liked the play very much. I was glad that they depicted Dodgson as not acting out any erotic feelings he might have had. However, from my point of view, the sexual was stressed a little too much; and the fact that they had Mrs. Henry Liddell as "the temptress" didn't help, either.

The Cell is a very small theater with seats on all four sides of the stage. A boat was very prominent for two key scenes. Dodgson's photography was emphasized, with the camera on a tripod also prominent. There were some very good props such as flamingos, chess pieces, a head of the white rabbit, and a Cheshire cat (which they may auction off when the play is done).

All of the actors and actresses were very good, especially those playing Alice and Dodgson/Carroll himself, as well as Isa Bowman. Henry Liddell was rendered as a humorous character (another surprise). Another delightful character was Oxford professor and theologian Canon Edward Pusey.

Altogether, I would not have missed it. It was very entertaining, even if it didn't adhere strictly to the facts about Mr. Dodgson's life.

MAD HATTR

An alternate review
by Jonathan Dixon

Well, I am just mortified.

After almost two decades of immersion in the works and history of Charles Dodgson, often toward the purpose of trying to faithfully capture that elusive spirit called "Carrollian" in illustrating his works, I thought that I had gained at least *some* sense of the man.

I've read his letters, his diaries, reminiscences by those who knew him, and a majority of his published works, including *Sylvie and Bruno.* I've visited with his great-nephew—for whom I did some genealogical research in a village in the North of England—and wandered many of the environs that shaped Dodgson, including his childhood home in Croft, his Oxford rooms at Christ Church, his family home in Guildford, and his favorite vacation spot in Eastbourne.

And yet, after seeing the play *Mad Hattr,* by Laurie Thomas, presented by the Fusion Theatre Company of Albuquerque, I realize that I've known nothing.

Well, now my eyes are wide open! I simply had no idea that Charles Dodgson—whom I've always imagined to be a basically kind, modest, reserved man—was, in reality, a half-demented, self-centered, abusive, tortured, controlling, Byronic genius who was forced to swill large quantities of

absinthe in order to cope with the raging demands of his muse. I had no idea that he was such an angry, angry person, speaking most of the time in something between a rage and a fury.

It must be noted, in fairness, however, that the booze was also consumed in a desperate bid to numb the pain and guilt of Dodgson's torrid secret romance with Mrs. Liddell. (In the end, though, she eventually rejected him for reasons of social standing—even though her marriage to Dean Henry Liddell was a tragic, unhappy façade because the Dean was secretly gay.)

Did you know that steamy affair was the real reason Dodgson didn't take holy orders? Neither did I—until now. I suppose it simply wasn't enough to have Isa Bowman and Ellen Terry throwing themselves at him. (Doggone it! Why don't they print any of this *truth*—like that Carroll was a total babe magnet—in the *Knight Letter*? Just plain irresponsible, I call it.)

Sigh. All of this was presented to the audience as unassailable fact, of course. I suspect, moreover, that unlike me, most audience members had little or no experience with Dodgson to contrast with the playwright's distortions.

Oh, yes, and of course the director included the obligatory nightmarish fantasy sequence in which all the characters danced crazily to Grace Slick singing "White Rabbit." Still, the actors did pronounce "Dodgson" correctly, and one of them had on quite a nice pair of shoes.

LOOKINGGLASS ALICE

Reviewed by Patt Griffin-Miller

Lookingglass Alice at The New Victory Theater, 42nd Street, New York City, February 9–25; Arden Theatre, Philadelphia, May 10–June 10; Lookingglass Theatre, Chicago, beginning June 21. Script adapted and directed by Lookingglass Theatre's artistic director, David Catlin. Cast featured Lauren Hirte as Alice, with Larry DeStasi, Anthony Fleming III, Doug Hara, and Tony Hernandez playing a variety of roles. Tickets, theater information, and video at www.lookingglasstheatre.org, blog at www.lookingglassmagazine.org/unedited.

Picture Alice on a trapeze swinging away with neo-Victorian abandon; the Caterpillar (made up of a trio of plucky acrobats) contorting from stage left to stage right; the Red Queen, glowering and towering on uber-stilts, in a multi-tiered wig (think vermilion ice-cream scoops); the White Knight on a bicycle, careening madly down center stage; the Tweedle brothers reviving the lost art of slam-dancing; Humpty Dumpty letting go in a show-stopper of a fall—plus bird calls, bongo drums, showers of shoes, and a score running from bossa nova to tango to hip-hop, the whole lot infused with both tweaked and verbatim dialogue from the *Alice* books.

Purists might bemoan the now de rigueur overlap of *Wonderland* and *Looking-Glass* characters—as well as the haphazard assigning of dialogue (the Red Queen and the Queen of Hearts were virtually interchangeable)—but I can't say I've ever seen a show more true to the Carrollian spirit than this brilliantly conceived and executed Lookingglass Theatre Company production.

The energy generated by the five-person cast translated into an eccentric, circus-inspired homage to all things Alice, teeming with imagination and humor. I can only hope that, at some point, this Chicago-based group will commit *Lookingglass Alice* to video, if for no other reason than to share their vision with the many *Alice* fans unable to attend performances, and ensure a lasting record of their singular approach to Alice's ever-evolving adventures.

PEANUTS By Charles M. Schulz

The Henry Altemus Company: A History and Pictorial Bibliography
by Cary Sternick, 2005. Softcover, 8½ × 11 in., unpaginated.
Available from the author at www.henryaltemus.com.
Reviewed by Clare Imholtz

Self-taught amateur bibliographer-enthusiasts have contributed so much to Carrollian bibliography, and this impressive work by Cary Sternick is no exception. Although Lewis Carroll is not at all the focus of Sternick's book, which covers all the publications of the Henry Altemus Company, he is well represented here.

The book opens with a brief history of the Henry Altemus Company. Next come descriptions of the 203 major series that Altemus published, followed by 102 glossy pages of color photographs of book covers, usually 12 per page, grouped by series. Several *Alices* are included. The Bibliography proper is next. This section is also arranged by series, and descriptions are provided at the series level. Included is information on bindings, size, dates, and special features where present. Finally, both author and title indices are present. Considering the incredibly large number of diverse products published by Altemus and covered in this bibliography, the author is to be commended for finding such a usable format.

Hilda Bohem, in her article "Alice's Adventures with Altemus (and Vice-Versa)" in *Papers of the Bibliographical Society of America* (vol. 3, 1979, pp. 432-442), called Altemus books "something of a bibliographical Wonderland perhaps better left unvisited," though she hastened to add, "but as part of the publication history of *Alice*, [they] are hard to ignore." Altemus series can be very confusing, to say the least. Sometimes there were multiple series with the same series title; sometimes the same cover designs were used for different series. While this book goes a long way toward sorting the confusion, the author's descriptions are not always models of clarity, and perhaps this is not surprising given the size of the task he has undertaken. Quoting Hilda's article again, "To describe the publication history of *Alice* at hands of the Henry Altemus Company is an exercise in imprecision."

Vademecum was one of the largest series; it is uncertain how many different *Alice* covers were published in this series, but the number is apparently quite large. *Young People's Library* was one of the most popular and longest running series, in which the two most iconic *Alice* and *Looking-Glass* Altemus covers are to be found: the Duchess and the Baby for *Alice* and the Tweedles for *Looking-Glass*. These, and several other *Alices* that we know and love, are pictured. *L'art Nouveau*, *Marqueterie*, and *Reviere* are three of the series in which the rarer *Alice* Altemuses can be found; each of these series lasted only one year.

Sternick informs us that virtually every book published by Altemus Company in 1892 and thereafter was either jacketed or boxed. Of course, these boxes and jackets are quite rare today (*please* let me know if you have any to offer). But most unjacketed, unboxed Altemus editions are not rare. Nonetheless they have been selling for increasingly high prices, due in part to the phenomenon I call the "eBay effect," and in part to the relative scarcity of titles in some series.

Bibliography is an obsessive activity, and it is obvious that Sternick has thoroughly and deeply researched his subject. Unfortunately, he has failed to provide a list of his sources, a fault which I hope can be rectified in future editions. Despite this shortcoming, this is a very useful bibliography to collectors of late 19th and early 20th century American *Alices* and other titles. One wishes similar well-researched, well-illustrated bibliographies were available for other U.S. reprint publishers, such as Caldwell and Hurst.

Mr. Sternick has offered to write an article on Altemus *Alices* in the next *KL*. In the meantime, he is continually updating this amazing bibliography at www.henryaltemus.com.

Lost Girls
Alan Moore (writer)
and Melinda Gebbie (artist)
Published by Top Shelf Productions,
Atlanta/Portland, 2006
Reviewed by Andrew Sellon

From the slipcase: "Drawing on the rich heritage of erotica, *Lost Girls* is the rediscovery of the power of ecstatic writing and art in a sublime union that only the medium of comics can achieve. Exquisite, thoughtful, and human, *Lost Girls* is a work of breathtaking scope that challenges the very notion of art fettered by convention. This is erotic fiction at its finest."

I will go so far as to agree that the edition is elegantly produced, in three jacketed volumes with a coordinating slipcase, and that obviously massive amounts of love, work, and money were put into this project by all involved. Mr. Moore, Ms. Gebbie, and their production team deserve great credit for realizing their vision in such a high-quality edition. And granted, this illustrated novel is hardly the first time that Carroll's Alice has been sexualized. It is, however, the first time she has had *Oz*'s Dorothy Gale and *Peter Pan*'s Wendy Darling along for the ride.

As this is an illustrated novel, the graphics are of course at least half, if not more, of the story. And graphic is what they are; this trilogy is not for those easily offended. The first chapter of the first book has a fun visual conceit—it is played out entirely in the reflections seen in the adult Alice's looking-glass. In the course of the three books, Ms. Gebbie shows herself to be accomplished in an impressive variety of illustrative styles, paying homage to erotically inclined artists such as Aubrey Beardsley with great success along the way. There are many images with beauty to them—though, oddly, in a few of the smaller frames, some images look unfinished and jarringly cartoonish. Mr. Moore's text, likewise, takes great pains to weave in well-placed little throwaway quotes and paraphrases from the original source books, sometimes to bittersweet effect. On one level, this epic shows no small amount of love and respect for its three heroines. But of course, the creators also intend to shock us a bit, or they wouldn't have spent three volumes showing three of children's literature's most virginal characters grown up and indulging in virtually every form of sexual gratification the authors could call to mind, with a cast of characters that includes human, bestial, and metallic partners. And by the time I reached the end, I had literally lost count of the number of strap-on sex toys the three heroines had applied to each other. So on another level, the book fails precisely where it claims it will inspire ecstasy.

Ultimately, the creators seem to have a desire for this lengthy tale to be taken seriously, because all three women purportedly have sexual issues to work out, and because, while they fiddle (as it were), the flames of war begin to threaten the Austrian hotel where they hold their apparently nonstop orgies. This is not virgin thematic territory; Christopher Isherwood and others have been here before, and to greater effect. For me, *Lost Girls* contains a fundamental disconnect and a bit of a double standard. It seems to be saying that all three women are on some level "saved" by awakening and/or taking charge of their sexual selves. Yet it seems they are also implicitly criticized for ignoring the looming political changes in the world. And unfortunately, while the work is visually impressive to behold throughout, taken in toto (sorry, Dorothy), it becomes surprisingly unerotic, repetitive, and dull. Did I need to see Alice as an opium-addicted older lesbian with a thing for younger women? No. But I was willing to go along for the ride to see if the authors had any new insights to offer. Regrettably, as a work of erotic fiction, *Lost Girls* left this reader feeling somewhat empty-handed.

Alice in Sunderland
Bryan Talbot
Published by Dark Horse Comics, Milwaukie, Oregon, 2007

Reviewed by Andrew Sellon

Every once in a while a work comes along that is extraordinarily difficult to classify—to quote Polonius: "tragedy, comedy, history, pastoral, pastoral-comical, historical-pastoral, tragical-historical, tragical-comical-historical-pastoral. . . ." Bryan Talbot's eccentric illustrated novel *Alice in Sunderland* is all of these things. It is also magnificent. Like Moore and Gebbie's recent *Lost Girls* trilogy, Talbot's new work is clearly a labor of love. Given the breadth of topics explored in his previous illustrated novels—like the Luther Arkwright adventures and the exploration of child abuse in *The Tale of One Bad Rat*—no one could have predicted where his vivid and singular imagination would alight next. Carrollians, and readers of all types, should thank their lucky twinkling little stars that he has now brought forth *Alice in Sunderland*.

To say that the book is ambitious is to understate. The inspiration for the project came when Talbot and his wife, Mary, moved into the Sunderland area of England, only to find it bursting at the seams with connections to both Lewis Carroll and Alice, not to mention with thousands of fascinating tidbits and factoids of English history. Sometimes when an author includes himself as a character in the pages of a work, it can seem an act of hubris. But in this highly personal strolling tour, Talbot is the essential guide—or in this case guides, as he actually takes on three personae: the Plebian, the Performer, and the Pilgrim (each an entertaining variation on the real Bryan Talbot, whose image also appears late in the book). Talbot starts us off at the Sunderland Empire Theatre, a real former vaudeville house, and uses the concept of a vaudeville performance to present his story in a series of dreamily linked tales. Adding to the visual delights, each time he presents a self-contained story, he illustrates it in a different style, paying homage to comic illustrative art over the decades—*Mad* magazine, *Tintin*, *A Boy's Own Adventures*, and more. For his recounting of "Jabberwocky," he doffs his quill to John Tenniel himself, rendering every line and mark of cross-hatching by hand. Taken as a whole, the work becomes something of an informal, expertly rendered history of comic book art.

It should be noted that the book is not a quick read. It is large, heavy, and saturated—literally and figuratively—on every page, with fascinating things to read and see wherever the eye falls. In fact, each page is its own work of art, and you will doubtless find yourself dwelling on them at some length, reluctant to turn the page too quickly for fear of missing something. I will freely admit that, like Alice, I was never one for a book without pictures, so Tal-

bot's book comes as a glorious antidote to all those dusty text-only history tomes of yore. He weaves in an extraordinary amount of both local and national information—this is no lightweight tour brochure—but always with visual style and often with naughty wit. If all history books were produced in this way, there would be a great many more educated people in the world. In terms of Carrollian scholarship, Talbot has done his homework there in eye-opening detail as well. And when addressing areas of debate—like the reason for Dodgson's break with the Liddells—he is careful to cite current theories without drawing conclusions. He remains, wisely, a nonjudgmental and enthusiastic tour guide.

The book is a gorgeously produced hardcover epic; kudos to all for the extremely high production values. The cover is eye-catching, and the paper stock is excellent, with deep color saturation and crystal clarity, showing Talbot's Herculean visual accomplishments at their best. This is a book you will be proud to have on your shelf, and to share with others (if their hands are clean, of course). To quote Humpty Dumpty: "That's what you call a History of England, that is." And much, much more.

A Town Like Alice's
Michael Bute
Sunderland: Heritage Press, 2006
Reviewed by Sarah Adams

Cited by Bryan Talbot as the inspiration for *Alice in Sunderland*, *A Town Like Alice's* would be, I had hoped, if not as entertaining, at least as informative as Mr. Talbot's book. Unfortunately, where there is a method to *Alice in Sunderland*'s madness, here there is, well, let's just say some of the theories are quite "out there."

Mr. Bute has obviously spent years researching the history of Sunderland and the surrounding region. From Alice's ancestors "Edwin and Morcar, Earls of Mercia and Northumbria" to her cousin Frederica and Charles Dodgson's Wilcox cousins, the area is admittedly rich in Carrollian history and very likely did influence Dodgson's writings. "Jabberwocky" is a parody of Anglo-Saxon poetry, so an obvious influence would of course be the local legend of the Lambton Worm. And Alice's pig baby may indeed be a joking reference to a popular poem about a pig passed off as a baby to avoid taxes.

When the suppositions start piling up, however, the theories begin to be suspect. For example, references to both Alice's path across the *Looking-Glass* chessboard and to the Red Queen's path as she gives Alice her instructions for the game are said to be found in the array of carved stone shields decorating Sunderland's Hylton Castle, including the Boyton arms of three crescents (looking like biscuits with bites taken out) to represent "Have another biscuit." The two paths then lead respectively to the queening of Alice and to the Red Queen's statement "Remember who you are." It is suggested that Dodgson, knowing that Alice would be familiar with Hylton's shields as her ancestors and relatives lived there, put in these references to remind Alice of her superior place to him in society, this being the reason they could never marry. "This is as near as possible in heraldry as one could get to symbolic logic." Or perhaps not.

Yet the book itself shows care in its construction. Family trees (including how Queen Elizabeth II and Alice Liddell are related), maps, and flow charts join photos, paintings, and playbills in illustrating Alice's, Carroll's, and Sunderland's history. Perhaps a more rigorous editing would have smoothed the obvious passion of the author and made the work more accessible. Yet who among Carrollians has not been led to imagine, see connections, and theorize to the limits of credulity? It must be, finally, up to the reader to decide whether to accept the logic of this work in exchange for the benefit of the information.

AUCTION NOTICE

We are planning to have an auction at our Spring 2008 meeting in Washington, D.C., to raise funds for the Society. Our auctions have always been fun for the participants and beneficial for the Society. We would appreciate any donations of Carrollian books or memorabilia that are in very good condition or better. If you have an 1865 Alice to contribute, we might take it upon ourselves to ease the condition requirements just a little. When you decide what you wish to donate, please send a description of the item to our auctioneer, Joel Birenbaum, at 2765 Shellingham Drive, Lisle, IL 60532, or, better yet, email it to him at joelbirenbaum@comcast.net. He will advise you where to send the items in 2008.

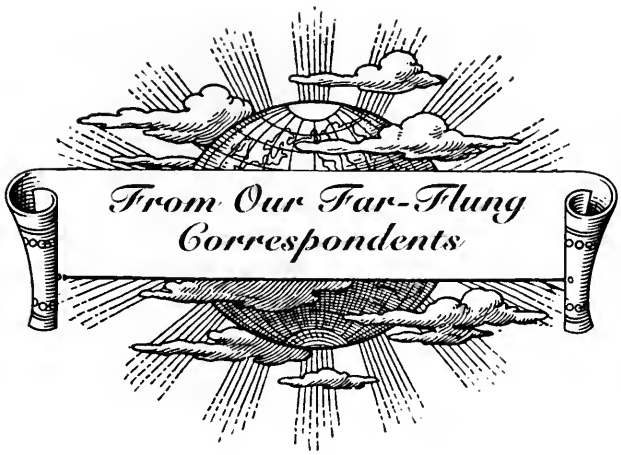
LCSNA BOOK INVENTORY REMAINDER SALE SUMMER 2007

Below are excellent additions for your collection, some offered at a substantial discount from their original price—now there's glory for you!

Orders will be filled on a first-come, first-served basis, and the purchases will support future LCSNA publications. If you hesitate, these titles will softly and suddenly vanish away. Please contact August Imholtz before placing your order to confirm availability at imholtz99@atlantech.net or 11935 Beltsville Drive, Beltsville, MD 20705-4002. Given the limited supply, e-mail is recommended for inquiries.

Prices for the United States include postage and handling. Foreign postage will be extra—please inquire for specific items.

PUBLICATION DATE	TITLE	HARDBACK OR PAPER	LCSNA PRICE
1972	*Westminster Abbey Evensong Program* [Lewis Carroll Stone] Dec. 17, 1972	P	$5.00
1975	*Lewis Carroll: An Annotated Bibliography for 1974*	P	$3.00
1980	*Lewis Carroll: An Annotated International Bibliography, 1960–77.* Edited by Edward Guiliano	H	$5.00
1980	*Lewis Carroll and the Kitchens*	P	$15.00
1981	*The Hunting of the Snark* [Kaufmann limited edition]	H	$25.00
1982	*Lewis Carroll and Alice, 1832–1982* [Catalog of Morgan Library exhibition edited by Morton N. Cohen]	P	$10.00
1982	*Soaring with the Dodo: Essays on Lewis Carroll's Life and Art* [edited by Edward Guiliano]	H	$20.00
1983	*The Hunting of the Snark* [University of California Press, illustrated by Barry Moser, blue paper wrappers, signed and numbered]	P	$90.00
1984	*Feeding the Mind.* Edited by Selwyn H. Goodacre	P	$20.00
1992	*The Hunting of the Snark.* [illustrated J. Dixon] regular edition	H	$12.00
1992	*The Hunting of the Snark.* [illustrated J. Dixon] deluxe edition	H	$18.00
1994	*Proceedings of the Second International Lewis Carroll Conference*	H	$10.00
1994	*Stan Marx, 1919–1994* [includes "Jabberwocky" in Shaw Alphabet]	P	$8.00
1994	*The Mathematical Pamphlets of Charles L. Dodgson and Related Pieces. Collected Pamphlets of Lewis Carroll: Vol. 2*	H	$40.00
1998	*In Memoriam Charles Lutwidge Dodgson.* Edited by Charlie Lovett and August A. Imholtz, Jr.	H	$5.00
1998	*Sincerely, Lewis Carroll* [Lindseth Grolier exhibit catalog]	P	$10.00
1999	*Lewis Carroll Society of North America, 1974–1999* [25th Anniversary]	P	$5.00
2000	*Warren Weaver: Scientist, Humanitarian, Carrollian* [edited by Charlie Lovett]	P	$5.00
2000	*Enough of a Muchness* [Byron Sewell publications catalog]	P	$5.00
2001	*The Political Pamphlets and Letters of Charles L. Dodgson. Collected Pamphlets of Lewis Carroll: Vol. 3*	H	$30.00



ACADEMIA

Alice in the antipathies: Alice-related tea parties, storytimes, and book discussions took place through June at the State Library of Tasmania: http://www.statelibrary.tas.gov.au/whatdo/whatson/alice. Additionally, *Alice at the Allport* is an online display of *Alice*-inspired artworks exhibited at the Allport Library and Museum of Fine Arts: http://www.statelibrary.tas.gov.au/exhibitions/currentex/alice-at-the-allport.

In honor of the anniversary of Lewis Carroll's birthday, a new exhibit is on display in the Julia Rogers Library at Goucher College, Baltimore, Maryland. See http://www.goucher.edu/x16278.xml.

Commemorating the 175th anniversary of the birth of Charles L. Dodgson, Fran Abeles has published "Lewis Carroll's Visual Logic" in *History and Philosophy of Logic*, vol. 28 (February 2007), 1–17. The article is the second half of a study of Dodgson's logic apart from the "Alice" books. The first half, "Lewis Carroll's Formal Logic," appeared in the same journal in 2005.

The Oxford University Press began their online book club in April with (what else?) *Alice's Adventures in Wonderland*: http://blog.oup.com/2007/04/oxford_world_classics_book_club_alices_adventures_in_wonderland/, with further links at http://blog.oup.com/.

"To celebrate the 150th anniversary of the Brookline Library (Brookline, Mass.), the entire community will read *Alice in Wonderland*. We are framing our presentations with 21st-century interpretations beginning with an original jazz piece written by Brookline resident/composer, Ran Blake. Several sections of his piece will be played over parts of the DVD of *Dreamchild*, which we will be presenting several weeks later in its entirety along with the 1933 *Alice in Wonderland*. Our programs end with a lecture by Rod Espinosa, author of the *New Alice in Wonderland* in the 21st century graphic novel format. In between, we return to the 19th century for book discussions, chess matches, a puzzle afternoon, several Mad Hatter's Parties for the younger children and an adult discussion on "The language of fantasy" with local authors and artists. The meeting room for our Main Library Children's Room was christened "The Rabbit Hole" many years ago, an added serendipity! We have copies of Alice in English, Russian, large print, and Chinese (purchased by a staff member on her visit to family in mainland China last summer!). Our younger patrons will read the Puffin editions of *Alice* and *Through the Looking Glass*. Jim Warner [an LCSNA member and one of the Brookine organizers] is lending us some of his 'wonderful' books for display and we have been lent realia dealing with Alice from paintings to tiles to note cards to an oilskin book bag to the pamphlet of philosophy department course offerings at the UMass Boston campus with Alice on the cover! She is everywhere!" http://www.brooklinelibrary.org/get/brookline-reads. [*Thanks to Cynthia Battis, Supervisor of Collection Development, Brookline Library, for this information.*]

"*Dreamchild* and Biblical Studies," a paper by Barrie A. Wilson, PhD, Humanities and Religious Studies, York University (Toronto, Ontario), can be read at http://www.barriewilson.com/pdf/BarrieWilson_Dreamchild_and_Biblical_Studies.pdf. "I use this film in biblical studies to illustrate two key points. One has to do with the nature of artifacts of memory: texts, like memories are not transcripts. That is, they do not replay events as they actually unfolded but are reconstructions designed to meet present needs. Old Alice's recollections some 70 years later parallel the New Testament gospels some 40 to 90 years later recasting the sayings and doings of Jesus."

August and Clare Imholtz spoke about Lewis Carroll to Prof. Heidi Kauffman's graduate class in Victorian Bibliography at the University of Delaware on March 7, 2007.

August Imholtz gave a talk entitled "Best Sellers and Worst Sellers: Lewis Carroll's *Alice* Books Contrasted with his *Sylvie and Bruno* Novels" at the Morgan Library in New York City at the Bibliographical Society of North America's "Birth of the Bestseller" Conference, on March 31, 2007.

Member Elaine Mingus spoke on "Lewis Carroll in James Joyce" at the International Bloomsday celebration at the University of Texas in Austin, June 13–16.

The remains of a dodo (nicknamed 'Fred' after its discoverer) found in a cave in Mauritius offer the best chance yet to learn about the extinct flightless bird. Details at www.cnn.com/2007/TECH/science/07/02/mauritius.dodo.reut/.

ART & ILLUSTRATION

Wood engraver and linocut artist Jenny Portlock reveals the strangeness and beauty of Wonderland and Looking-glass land in her delicate yet powerful artworks. "These original wood engravings are the first of a special new limited edition in which I am creating my own contemporary interpretations of these much-loved classic stories. Handprinted in rich black onto 300gsm Arches 88 mould-made paper, each print is signed and numbered (in an edition of 50 only), and supplied in a presentation folder." Ten of the proposed series of twelve are now available, prices range from £55–£75. For further information, contact Jenny Portlock at The Loft, Rattlesden, Bury St Edmunds, Suffolk IP30 0RA, U.K. or by e-mail at marchhare@phonecoop.coop.

Some Alice graffiti/murals from a Moscow suburb can be viewed at http://englishrussia.com/?p=703.

Collectors wishing to acquire the Salon du Livre Jeunesse catalog of their 2006 exhibit (*Alice in Wonderland* and *Peter Pan*; see *KL* 77:34) should send a fax to Thomas Faucoeur at +331 48570462 with credit card information, etc. The book sells for 24.5 euros plus overseas postage. (They require a fax, not an e-mail.)

A group of six artists in Laramie, Wyoming, have undertaken a project to illustrate the lost chapter of *Through the Looking-Glass*: "A Wasp in a Wig." Their exhibit was on display in March at Second Story Books in Laramie and remains available online at http://www.northernfront.net/the_alice_project.htm.

Lenny de Rooy, who runs a great Alice web site, had a competition in March in which all Alice in Wonderland fans could send in their own art—be it photography, illustrations, or stories. Entries, winning and otherwise, can be viewed at http://www.alice-in-wonderland.net/forum/viewtopic.php?p=4721.

Alice is featured in an online exhibit of children's book illustrations posted by the Cotsen Children's Library at Princeton at http://library.princeton.edu/libraries/cotsen/exhibitions/index.html, in the "Water Babies" and "Magic Lantern" sections.

"The telomeric tale of the mouse's tale (after Carroll)": http://www.shardcore.org/shardpress/index.php/2005/07/03/the-telomeric-tale-of-the-mouses-tail-after-carroll-2005/.

Barbara Steinman's exhibit (March 3–28, 2007) at Toronto's Olga Korper Gallery included several pieces of text from *AAIW* in multicolored neon. Photos can be viewed at http://www.olgakorpergallery.com/artists.html (click on "Steinman").

This photographic/soft-pornographic online comic book features "Mademoiselle Isa" modeling very short skirts and one of the more ridiculous rewritings of the *Alice* story: http://aliceinwonderland.deviseg.com/.

A very original set of illustrations created as computer desktop art would not be amiss in a picture book version of *AAIW*: www.vladstudio.com/aliceinwonderland.

John Vernon Lord discusses his work on *The Hunting of the Snark* and his upcoming *AAIW* and *TTLG* at http://books.guardian.co.uk/review/story/0,,2061349,00.html.

Many illustrations for Russian *AAIW*s and *TTLG*s can be viewed at http://community.livejournal.com/kidpix/319872.html and http://diary.ru ~oldbooksyoungpics/?comments&postid=23030250

Wonderland inspires fashions both high end and homegrown: http://www.zoozoom.com/magazine.aspx#id=108&type=story and http://flickr.com/photos/houseofsecrets/sets/72057594068273540/.

AAIW-themed Adobe Photoshop "brushes" and "rub-ons" are available at Tartx's blog: http://www.tartx.com/blog/?p=177.

Unbeknownst to most ornithologists, the dodo was actually a very advanced species, living alone quite peacefully until, in the 17th century, it was annihilated by men, rats, and dogs. As usual.

Doll Reader magazine's web site spotlights Ruth Treffeisen's detailed and delicate porcelain "Wonderland" dolls: http://www.dollreader.com/artists.php?id=62

Cream Magazine (Hong Kong) has released a "Dear Alice" edition, featuring very cool artwork and pop-ups. It was available at museum bookshops throughout the U.S.; a list of them can be found at the *Juxtapoz* magazine site www.juxtapoz.com.

The exhibit *Jess: To and From the Printed Page* showcased the work of San Francisco–based visual artist Jess (1923–2004), and includes *Mort and Marge: Translation #26* (1971, oil on canvas, owned by the Odyssia Gallery of New York), a painting based on Arthur B. Frost's illustrations of Lewis Carroll's poem "The Three Voices." The exhibit was at the San José Museum of Art through June 10th: http://www.sjmusart.org/content/exhibitions/current/exhibition_info.phtml?itemID=315.

Illustrator Michal Dutkiewicz's soft-core images of a naked, adult Alice sharing a hookah with a blue caterpillar can be seen in his *Girls: From Line to Color* (SQP Publications, 2007).

ARTICLES

The January 2007 issue of *The Lion and the Unicorn*, Vol. 31, No. 1, has an article entitled "'Sweet Sorrow': The Universal Theme of Separation in Folklore and Children's Literature," by Laura Raidonis Bates, pp. 48–64. She compares three fairy tales and three classics of children's literature. The three classics are *Alice's Adventures in Wonderland*, *Peter Pan*, and *The Wizard of Oz*.

Seen the latest *Scientific American*? On pp. 102–3, Martin Gardner reviews Ian Stewart's *Why Beauty Is Truth: A History of Symmetry*, and even ends with a quotation from *The Hunting of the Snark* (you can probably guess the passage).

Gettysburg Review 19.4 Winter 2006, has an essay by William Jay Smith, who was a Stan Marx Memorial Lecturer at the LCSNA meeting in Austin a few years back. The essay, based on that lecture, is entitled "Lewis Carroll, the Poet." Smith focuses on three humorous poems—"Father William," "Jabberwocky," and "The Aged, Aged Man"—and briefly discusses the *Snark*.

The Wildean (No. 30, January 2007), the journal of the Oscar Wilde Society, has a short article by Ralph Stewart comparing *TTLG* to Wilde's "The Importance of Being Earnest," noting that characters in Wilde's play use words in an eccentric fashion, like Humpty Dumpty, and that there are what Stewart calls "reversals" in the plot. All in all, it's a very weak attempt to draw parallels between the two works.

The Spring 2007 issue of *Illustration Magazine* has an image of Mervyn Peake's Alice on the front cover. The article is about Peake, not Carroll, but includes some references to his work on Alice. See http://www.illustration-mag.com/mag_detail.php?id=11.

New Statesman (19 March, 2007, p. 49) includes a report on the literary competition Belles Lettres, No. 3969. Competitors were asked for an extract from a book with one letter missing from the title in the style of the original, for example, *Of Ice and Men*, *Lady Chatterley's Over*, *984*. David Silverman, a runner-up, won £10 for *Lice in Wonderland*. "'Off with her head,' cried the nit nurse..."

Alice in Retail Wonderland: "The ever-curious Alice asked, 'What happened to all of those billions of dollars in gift cards that were the rationale for the weak December? Why would good weather, unseasonably warm winter weather, 60 degrees in the Northeast weather, prevent those gift card recipients from spending their booty?'" See http://retail.seekingalpha.com/article/29083.

Connotations: A Journal for Critical Debate (volume 14, 2004–2005) includes "'Alice was not surprised': (Un)Surprises in Lewis Carroll's *Alice* Books," by Angelika Zirker. See http://www.uni-tuebingen.de/connotations/zirker1413.htm.

The Moscow Times (March 9, 2007) has an article, "Alice's New Adventures," on the strange story of how *Alice* was reintroduced to 1960s Russia by way of Nina Demurova's translation and a Bulgarian publisher. See http://context.themoscowtimes.com/story/174970/.

The January 22, 2007, issue of the *New Yorker* has an article by Ian Parker, entitled "Letter from Mauritius: Digging for Dodos, Hunting an Extinct Bird," worth reading especially for the history of the dodo and European fascination with it. Not that curiosity about dodos is limited to Europe! Howard Waldrop's classic science fiction story, "The Ugly Chickens," in which dodos are discovered to have lived in rural Mississippi, has just been republished in *Things Will Never Be the Same: A Howard Waldrop Reader, Selected Short Fiction, 1980–2005* (Old Earth, 2007). The story, which in 1981 won a World Fantasy Award and was nominated for a Hugo, is also available online at http://www.scifi.com/scifiction/classics/classics_archive/waldrop/waldrop1.html.

The Halcyon, the newsletter of the Friends of the Thomas Fisher Rare Book Library at the University of Toronto, December 2006, offers an informative illustrated account of parodies in the Joseph Brabant Lewis Carroll Collection, written by indefatigable Brabant cataloger Mary Garvie Yohn. The article is online at http://www.library.utoronto.ca/development/news/halcyon/halcyon_dec_2006.pdf.

The *Shreveport Times*'s article "Financial Fundamentals: Fiscal literacy remains a significant obstacle for women" (February 20), states, "In an effort to provide insight into women and their attitudes about money and investing, Allianz Life Insurance Company of North America prepared the landmark study 'Women, Money & Power.' The research found that most women will fit into one of five money personalities: Cinderella, Alice in Wonderland, Wonder Woman, Belle and Goldilocks... Those who avoid being financially responsible, are bewildered by all the choices available to them, and want someone to take them by the hand and guide them through the financial maze resemble Alice in Wonderland." *Are we talking about the same Alice?!*

Math Horizons (November 2006), a publication of the Mathematical Association of America, includes "A Conversation with Lewis Carroll," by Ezra Brown, and "Lewis Carroll's Condensation Method for Evaluating Determinants," by Adrian Rice and Eve Torrence (also printed in *The College Mathematics Journal*, March 2007). Further discussion of Dodgson's method for computing the determinant of a square matrix is online at Ivar Peterson's "The Mathematical Tourist" column (March 19, 2007) at http://www.maa.org/mathtourist/mathtourist_03_19_07.html. "When teaching linear algebra, we have consistently found Dodgson's method to be the most popular method among our students for evaluating determinants."

The *San Jose Mercury News*'s special commemorative section celebrating San José State University's 150th anniversary (April 29, 2007) includes Mary Blair, the animation designer for Disney's *Alice*, among "alumni remembered for their contribution to the arts." See http://www.mercurynews.com/news/ci_5779012.

The *Arizona Republic* newspaper (February 24, 2007) discusses the origins of the name of the Boojum tree, native to Mexico and the American Southwest, at http://www.azcentral.com/arizonarepublic/home/articles/0224irish0224.html.

Associated Press (February 14, 2007): "Cross-dressing lawyer hangs up his [Alice] dress." What more is there to say? See http://www.msnbc.msn.com/id/17156438/.

AUCTIONS

Diamond International Galleries' auction houses Morphy's and Hake's teamed up to produce a colorful 1,200-lot auction of antique toys, Disneyana, and advertising/general store antiques February 15–17 at the Burbank Marriott. . . . The top lot within the category was the 10-inch by 4¾-inch color concept art for the 1951 Disney production *Alice in Wonderland*. The depiction of Alice at the "unbirthday" table with the Mad Hatter and March Hare was created by beloved Disney artist Mary Blair (1911–1978), and sold for $11,500.

BOOKS & COMICS

The Looking Glass Wars, by Frank Beddor, has won a 2006 Cuffie award from *Publishers Weekly*, January 22, 2007. For the annual "Off the Cuff" awards, children's booksellers chose their favorite (and not-so-favorite) books of the year in a variety of categories. *The Looking Glass Wars* was deemed "Most Disappointing Book (in Terms of Sales)." The comment on it was, "we liked it, but it just didn't sell."

The *Adventures in Wonderland: Dream Journal* from Clarkson Potter ($13) is based on Linda Sunshine's *All Things Alice* (*KL* 74:38–40), with additional materials.

Thomas Kelley's book *The Ten Faces of Innovation: IDEO's Strategies for Defeating the Devil's Advocate and Driving Creativity Throughout Your Organization* (Currency, 2005) discusses the "Red Queen Effect," whereby "running as fast as you can," that is, being an innovator, is not enough to get somewhere. Rather, a company's pace of innovation must exceed that of their competition.

Blogger Harry McCracken (http://blogs.pcworld.com/techlog/archives/002676.html) describes an Altemus *Through the Looking Glass*, which he found in "Google Books," noticing that it has "an oddball cover in which Alice has short hair and seems to be in the midst of being threatened by a Brittany Spaniel." McCracken, looking at an online image, notes some of the book's unique characteristics, just the sorts of things that bibliophiles ordinarily wax ecstatic about when examining a physical copy of the book (perhaps one purchased on eBay and just arrived)—a personal ownership signature, the University of Michigan ownership stamp, and the fact that the book has not one but two pictures of Alice going through the mirror, Tenniel's and a frontispiece after Tenniel by an unidentified artist. Unfortunately, each of the four online images in the blog has a Google label superimposed in the bottom right-hand corner, while the lovely cover image is marred by a prominent numerical label, presumably a relic of the Google scanning process. A recent search of "Google Books" failed to bring up this particular copy (perhaps due to the writer's unwillingness to scan some 1,700 hits).

Picturing Children: Constructions of Childhood Between Rousseau and Freud, edited by Marilyn R. Brown (Ashgate, 2002), includes an essay by Diane Waggoner, entitled "Photographing Childhood: Lewis Carroll and Alice." Reviewer David

O'Brien, writing in *Nineteenth Century Art Worldwide* (Autumn 2003), believes Waggoner offers a fresh reading of Carroll's pictures of the Liddell sisters. "According to Waggoner, the distinctive aspect of Carroll's images lies in his ability to get children to perform their expected roles, and to call attention to his own role in staging the performance." Waggoner gave a talk on Carroll's photographs of boys at our Spring 2006 meeting.

Into the Looking Glass (Baen Books, 2005) and *Vorpal Blade* (Baen Books, Sept 2007), by John Ringo and Travis Traylor, are "hard" sci-fi adventure books of nasty aliens invading earth and human beings defending it, with little or no connection to Carrollian topics.

The Symmetry of Chaos: Alice in the Land of Mirrors (Oxford University Press, March 2007), the new book by Robert Gilmore and Christophe Letellier, presents a definitive account of this branch of dynamical systems theory.

Key Princess Storys: Eternal Alice Rondo (*Kagihime Monogatari Eikyū Alice Rondo*), vols. 1–4, Kaishaku, DGN Productions/DrMaster Publications: "Aruto Rirhara is a student who spends his free time reading the book about ALICE, and is even writing his own sequel. After meeting a girl who bears a striking resemblance to his heroine, he is pulled into a world where girls with strange powers and bunny ears battle to recover the true sequel, which has been lost for generations. What Aruto learns is that he has creative powers of his own, and he must use them to recover the lost book." But buyer beware, one blogger comments that this would be a great manga for preteen girls if it weren't for the recurring incest themes! See http://www.drmasterbooks.com/alice_v1.html.

Return to Wonderland #0 (May 2007), by writer Raven Gregory and artist Richard Bonk of Zenescope Entertainment, is another comic for adults (or at least very grown-up teens). The story focuses on Alice's daughter Calie's (short for Carroll) journey to Wonderland after what appears to be her mother's insanity and suicide attempt. Yet somehow, lots of cleavage is involved. Sample pages can be viewed and books purchased at http://www.zenescope.com/bookpages/w1.htm or at your local comic retailer.

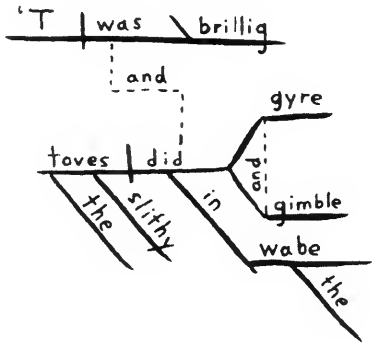
Lists! *AAIW* was number 10 on OCLC Research's 2005 list of the top 1,000 titles owned by member libraries (http://www.oclc.org/research/top1000/default.htm) and number 29 of the Guardian's "100 Books You Can't Live Without" (March 1, 2007, http://books.guardian.co.uk/news/articles/0,,2023967,00.html).

"Alice in Academe" and Other Stories by Joe Wessling, with illustrations by Holly Schapker, RLT Communications. According to the back of the book, "Alice, now a young woman, reappears (don't ask how) as a doctoral student in English at a major American university and experiences a new kind of wonderland with many echoes of the first Wonderland. The foibles of academe prove frustrating but also delicious. Wessling's muse is never meanspirited. There are no villains and few heroes, but this writer, like Chekhov, 'could not resist the clowns,' who are in these pages, not to be despised, but to be enjoyed. If you are a member of the university scene—administrator, faculty, or student—this book will strike home again and again. But this is not a book only for the in-crowd. Whoever you are, whatever your background, just bring to these stories your sense of absurdity. It will serve you well." www.aliceinacademe.com

The Art of Wendy Froud (Imaginosis, 2006) showcases her fantasy sculptures, including one of Alice.

A rare copy of a 1970s-era, Québequois *Les aventures d'Alice au pays des merveilles*, signed by the artist and translator, is for sale by François Côté. Contact him at http://www.bibliopolis.net/banque/cot/36/Cat36-21.html.

Kitty Burns Florey's book *Sister Bernadette's Barking Dog: The Quirky History and Lost Art of Diagramming Sentences* (Melville House Publishing, Hoboken, NJ, 2006) includes a diagram of the first two lines of "Jabberwocky." In the book, she states, "Lewis Carroll's famously nonsensical 'Jabberwocky' is also eminently diagrammable (and really fun to do), but the diagrams don't explicate it. Fortunately, Carroll does that for us in chapter VI of *Through the Looking Glass.* But knowing that *brillig* means 4:00 in the afternoon and that *toves* live on cheese and are something like badgers, something like lizards, and something like corkscrews, only increases its nonsensicalness."



From Sister Bernadette's Barking Dog: The Quirky History and Lost Art of Diagramming Sentences © *2006 by Kitty Burns Florey. Published by Melville House.*

CYBERSPACE

One can now visit Wonderland in several places online. At http://avatars.yahoo.com/, the "Giant Mushroom Garden Background" (available under Extras/Fantasy & History) is obviously a nod to Lewis Carroll, complete with caterpillar and giant flowers. There are also several scenes from *AAIW* re-created in Second Life at http://slurl.com/secondlife/Kula%201/235/121/22/ (free subscription and download required).

Speaking of Second Life, "The Digital Generation, Second Life, and the Singularity (aka 'The Revenge of the Oysters')," a presentation covering the digital revolution and the direction of things to come, can be viewed at www.youtube.com/watch?v=GFNMeU0A_rc.

An online variation of "Doublets" (http://afflatus.ucd.ie/Games/Simple Doublet Game/launch/start.html) gives hints and word definitions along the way. But if you click on a made-up word, beware the Jabberwock (particularly as it looks like Freddy Kruger)!

"Having premiered on YouTube to thousands of viewings almost immediately, '*Alice In Wonderland - The Video*' by Randell & Schippers (Music Avenue Records) is proving to have the same infectious appeal as the song's audio version, a recent dance chart hit and recurrent club favorite. . . . The song tells the tale of Alice, a sweet, cloistered young woman ejected from 'Wonderland' when her daddy's credit goes south and she's forced down to earth to earn her own way for the first time in her life. Initially, she's accosted by the unsavory Jive Turkey, then rescued by the Do Good Stranger, with whom she rides off on a unicorn, and then the 50-cent 'Love Bus,' to her newfound earthly wonderland." (April 2, PRNewswire) See www.youtube.com/watch?v=bPzcIArP9kc.

In computer programming, an opaque pointer is a datatype that hides its internal implementation using a pointer. This allows the implementation of the whole interface to change without the need to recompile the modules using it. This technique is sometimes referred to as "Cheshire Cat," especially among the C++ community. See http://en.wikipedia.org/wiki/Opaque_pointer.

This web page discusses the complications of setting up "The Mouse's Tale" online in various languages using HTML: http://www.home.ix.netcom.com/~kyamazak/myth/alice/mouses-tale.htm.

Alice is Lost! Eric Harshbarger has a mysterious new project. While there is only a bit of "teaser" material available at the moment, this website (www.aliceislost.com) will soon be a *Alice*-themed "mystery of puzzles", "an experience for Carrollians as well as puzzle fanatics."

MOVIES & TELEVISION

Is Disney making an *Alice* sequel? According to Cinematical.com (March 21, 2007), a number of Internet domains were registered recently that include the words "Alice" or "Through the Looking Glass." *Variety* (April 15, 2007) says *Lion King* writer Linda Woolverton is writing the screenplay blending live action and CGI for Revolution Studios.

A search on YouTube for "Alice in Wonderland" returns a wide variety of clips, not just from the various *Alice* movies old and new, home movies of the Disneyland ride, and music videos, but also Betty Boop cartoons, Brooke Shields on the Muppet Show, and old Jello and Rexall commercials. See www.youtube.com. *(Thanks to Monica Edinger's blog "Educating Alice" at http://medinger.wordpress.com.)*

David Lynch's *Inland Empire* (2006), while not directly referencing *Alice*, has had many comparisons to it by critics. "You could say that Laura Dern embodies a modern version of Alice in Wonderland, since for most of the picture she opens closed doors, plunges into holes inside holes, and walks in endlessly long, darkly lit corridors" (Emanuel Levy, emanuellevy.com, undated). "It could be that these (brown) rabbits are reminders of the White Rabbit in Alice in Wonderland, taking Alice down the hole into bizarre lands. With the strange and terrifying occurrences, the low ceilings and the non sequiturs, there's more than a whiff of a threatening Wonderland" (Jay Weissberg, *Variety*, September 6, 2006). "Or maybe Lynch is just batty, and, like the Mad Hatter throwing his tea party in Alice in Wonderland, he wants everyone else to join in the insanity" (Peter Suderman, *National Review*, January 19, 2007).

"*Black Moon* (1974, France): [Louis] Malle's weird surrealist fantasy updates *Alice in Wonderland* into a future society where men and women are engaged in deadly combat, seemingly coexistent with an alternative comradeship of talking rats and enchanted unicorns. Malle offers no explanation for his heroine's visionary odyssey through a world in which all history runs parallel with all realities. Yet a logic is there, even if its reference point is jabberwocky." —*Time Out Film Guide 13.*

In conjunction with the "Platinum Edition" DVD of Disney's *Peter Pan*, Kathryn Beaumont (the voice of Wendy and Alice) was interviewed on several movie web sites. As the two movies were filmed back to back, she has as much to say about *Alice* as she does about *Peter Pan.* http://news.toonzone.net/article.php?ID=15707; http://www.movieweb.com/dvdnews/01/17901.php; http://blogcritics.org/archives/2007/03/06/175937.php; www.ultimatedisney.com/kathrynbeaumont-interview.html.

The Sunderland (U.K.) Arts Council has granted a lottery award for a surreal film by Washington Youth Theatre inspired by *AAIW. Treacle Well* will "explore teenagehood, adolescence, self-doubt and self identity." See www.sunderlandtoday.co.uk/news? articleid=2860108.

"Big Top," an episode of USA Network's *The Dead Zone* on July 8 was set in an amusement part wit an Alice in Wonderland theme.

MUSIC

The world premiere of the chamber orchestra version of David Del Tredici's *Final Alice*, an evening-length work for soprano based on *Alice in Wonderland*, arranged and conducted by Alexander Platt with the Maverick Chamber Players and soprano Patrice Michaels, will take place at the Maverick Concert Hall in Woodstock, New York, on September 1. www.maverickconcerts.org/.

A slightly hopped-up Tweedledum and totally demented Tweedledee (or vice versa) appear on the cover of the Jazz Stompers' CD *Bipolar Jazz*. Order from http://www.msdicontrols.com/cjs/records.htm.

PERFORMING ARTS

Dancing Wheels, the first modern dance company to integrate professional stand-up and sit-down (wheelchair) dancers, premiered their story ballet *Alice in Wonderland* on April 28. "Sassy and vivacious choreography created by Robert Wesner and a hit list of hot DJ music will have you dancing in your seats!" Further information at www.dancingwheels.org.

Tales & Scales, "the nation's only 'musictelling' ensemble," is currently touring with *Jabberwocky*. "The opening words of Lewis Carroll's whimsical poem may not make much sense, but our latest musictale makes them all clear. Part puzzle, part adventure, part frumious fable, *Jabberwocky* brings to life the mythical battle with a whiffling monster. In one vorpal swirl of rhymes and rhythms, the tale is told from three completely different perspectives." Schedule information and videos at www.talesandscales.org or call 800-644-6483.

Fort Lauderdales's Sol Theatre (www.soltheatre.com) presented *Alice Does Wonderland* in February. The title pretty much says it all. http://www.browardpalmbeach.com/2007-02-08/culture/alice-puts-out/.

Gary Bachlund, who, along with his wife Marilyn Barnett, wrote a lovely opera based on the Alice books (see *KLs* 60:18, 66:17–19, and 70:17), has posted a fine website about it at www.bachlund.org/Alice.htm.

Unsuk Chin's long-awaited "Alice in Wonderland" opera had its world premiere on June 30, 2007 in Munich, performed by the Bavarian State Opera. For further info, please visit www.bayerische.staatsoper.de.

Alice in Oblivion, a Dawson College (Montreal) student-created and -performed production, was created in reaction to the shootings that took place on the Dawson campus last September. Performed on May 12, the show incorporated dramatic sequences, video clips, a PowerPoint presentation, and even breakdancing to explore the students' reactions to the shootings, the subsequent media feeding frenzy, and the well-meaning but useless psychologists brought in to help. The video clips are available on www.youtube.com by searching for "Alice in Oblivion."

The Kennedy Center presented two Alice-themed productions recently. *Alex in Wonderland*, written, choreographed, and directed by Debbie Allen, is "a lively interpretation of *Alice in Wonderland* from a modern-day boy's point of view! After falling asleep in the town's library, a young man named Alex embarks on a journey with characters from such fairy tales as Cinderella, Little Red Riding Hood, and Lewis Carroll's classic story." *Alice* (adapted for the stage by Kim Hines) is billed as follows: "So you think being rich will get you a giant house, fun times, and lots of great friends? Smart and sassy young Alice believes it will, so when she wins a mysterious sweepstakes, there's no time to lose to claim her prize! With her two best friends in tow—a white rabbit who's, well, kind of invisible, and a card-playing nerd who has a thing for hats—Alice heads into the topsy-turvy neon wonderland of the Big City in a race against the clock in this adaptation of Whoopi Goldberg's children's book." www.kennedy-center.org/programs/family/

Alice in Wonderland: a Dance Fantasy (Children's Cultural Collection, April 2007) is now available on DVD. "Lewis Carroll's bewitching, playful and eccentric tale has captured the world's imagination and fascinated children for over 125 years. Now Alice, the Cheshire Cat, the Mad Hatter and the Queen of Hearts come to life as never before in this unique ballet adaptation that is every bit as original as the story itself. A magnificent array of costumes, colors and sets create a Wonderland of kaleidoscopic beauty. The interweaving of ballet, mime, acrobatics and theater gracefully dramatizes the story. With the mesmerizing music of Viktor Kalabis, flawlessly performed by the Czech Philharmonic Orchestra and danced by the The Prague Chamber Ballet, this production creates an unparalleled DVD presentation that will undoubtedly delight the whole family."

"More than 140 years since her great-great-great aunt [Alice Liddell] provided the inspiration for the original *Alice in Wonderland*, Rachel Arskey plays the part in the

latest production by Dundee University's Lip Theatre Company. ... Arksey, who is a second-year Anatomical Sciences student, is delighted to be playing the part that was inspired by her relative, saying, 'I'm really excited to be playing a role that has a personal connection to me. I don't think many other actresses get a chance to play characters actually inspired by their [ancestors].'" (University of Dundee press release, March 5, 2007)

PLACES

In early February, vandals damaged historic Holy Trinity church in Wear, Sunderland, England, where Lewis Carroll was a regular visitor and his sister, Mary, was married to the rector. See http://www.sunderlandtoday.co.uk/ViewArticle.aspx?ArticleID=2058763&SectionID=1107.

Where Wonderland is your destiny: In Annie Liebowitz's series of ads for Disney Parks, "Singer/songwriter and actress Beyoncé Knowles portrays Alice from the classic tale, "Alice in Wonderland." Joined by actor Oliver Platt as The Mad Hatter and singer/songwriter Lyle Lovett as The March Hare, they all take a wild spin in a whirling, giant teacup." See http://hollywoodbackwash.com/tags/beyonce-disney-alice-in-wonderland/.

Alice's Tea Cup, a member-favorite New York City teashop, opened Alice's Tea Cup, Chapter Three, shortly before the Spring LCSNA meeting on April 14. The 220 East 81st Street location joins flagship shop Chapter One at 102 West 73rd Street and Chapter Two at 156 East 64th Street. Reservations can be made for all three at 212-734-4TEA. The menu can be viewed and teas and gifts purchased at www.alicesteacup.com.

The Orrery Cafe, found at 15 Union Street, Ryde, Isle of Wight, UK, is lit by a celestial globe, hanging from the pole star in the center of the ceiling, surrounded by the major planets of our solar system (including Pluto). The celestially muraled walls feature, instead of traditional figures for the 12 zodiac signs, the characters from *AAIW* and *TTLG*, based on the Greaves & Thomas theory that Lewis Carroll used the known constellations of the heavens as reference for his *Alice* books (see *KL* 67). See http://www.theorrery.co.uk/.

When visiting the Illoiha "designer" gym in Japan, rather than be faced with a wall full of knobby fake rocks, you'll have the challenge of scaling a wall using picture frames, flower pots, mirrors (of course!), and deer antlers. See http://www.illoiha.com/. (Another picture can be seen at http://blog.scifi.com/tech/archives/2007/03/29/crazy_japanese.html.)

You may not be able to get everything you want, but you can visit the Alice Cafe in Tokyo's Ginzadori district. "Alice's the labyrinth of fantasy dining [is] based on 'Alice in the wonderland' and 'Gothic & Lolita' as a concept." Plus they serve more than 100 kinds of cocktails! See http://www.diamond-dining.com/alice/index.htm. Photos and one blogger's experience can be found at http://www.gocomi.com/blog/index.php?ID=205.

A singular lack of imagination... The Inn of Imagination of Napa, California, is now called the Gordon House. The Inn included a "C.L. Dodgson" room, described in *KL* 69 as "striped in rich purples and featuring a brass and wood bed made in 1867 and matching armoire . . . [the] bedding is velvet and satin with matching window shades. The private bath capture[d] Alice's descent into the rabbit hole." But, according to the *Napa Valley Register* newspaper, things have changed. "The formal dining room, now painted in muted shades of tan, once sported a full wall mural.... The current owners have kept some of the artistic touches while transforming the balance of the rooms with more traditional looks." See http://www.napavalleyregister.com/articles/2007/02/24/features/home_and_garden/iq_3823246.txt.